

A GRADUATE RECITAL IN WIND BAND CONDUCTING  
FEATURING ANALYSIS OF: ERIC EWAZEN'S *SYMPHONY IN BRASS*, SHELLEY  
HANSON'S *DANCES WITH WINDS*, AND PAUL HINDEMITH'S *MARCH FROM*  
*SYMPHONIC METAMORPHOSIS ON THEMES BY CARL MARIA VON WEBER*

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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College of Arts and Sciences

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Approved by:

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## **Abstract**

This document was submitted to the Graduate School of Kansas State University as a partial requirement for the Master's of Music Education degree. Enclosed is information pertaining to quality literature selection, a music education philosophy, theoretical and historical analyses, and rehearsal plans for the Graduate Conducting Recital of Anna K. Eaverson held on Wednesday, March 19, 2010. The analytical methods used in this document are based on the Blocher/Miles unit studies found in the *Teaching Music Through Performance in Band* series as well as macro-micro-macro score analysis. The selections analyzed using these methods include *Symphony in Brass* by Eric Ewazen, *Dances with Winds* by Shelley Hanson, and *March from Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Paul Hindemith.

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# **CHAPTER 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

The purpose of this report is to provide detailed information about the music conducted in the Graduate Recital. Utilizing the technique of Unit Studies in the Blocher/Miles *Teaching Music Through Performance in Band* series and a macro-micro-macro analysis chart used at Kansas State University, each of the three selections conducted on the Graduate Recital are analyzed in full detail. Also included in this report is my personal philosophy of music education and what I believe are the defining characteristics of quality literature.

In preparation for this recital, I have grown exponentially as a conductor, technician, and educator. The experience to rehearse and conduct an extremely high quality ensemble gave me the opportunity to expand my horizons and find new and improved ways of teaching. The process of videoing each of those rehearsals has made me become more aware of my presence on the podium, becoming conscious of talking versus rehearsing time, and has made me become more analytical of my rehearsal techniques. Because of this personal reflection, my conducting non-verbal skills have become a better tool in my rehearsals.

Through the theoretical analysis of each of the three pieces, I have learned that you can never fully understand a piece until you have analyzed it to its greatest extent. It was a joy and also a source of energy to continue to study the score through this process and still find unique nuances. Also, employing the Blocher/Miles technique of unit studies has made me become fully immersed in obtaining extensive knowledge about historical, compositional, technical, stylistic, musical, and formal practices used by each composer.

From this process, I have gained many valuable teaching tools that I will continue to use in my professional instrumental music career. I will continue to analyze literature and only perform the most quality of works. The *Teaching Music Through Performance in Band* series is a valuable resource for any educator and I plan on using the unit studies and articles as a supplement to personal analysis. Completing each of the segments of this report along with rehearsing the ensembles, I have gained quality experiences and insights that have made me a stronger educator and musician and will greatly benefit my instrumental music career.



## Performance Information

The Graduate Conducting Recital is a requirement in partial fulfillment for the Master's of Music education degree with a wind band conducting emphasis. The recital was held on the campus of Kansas State University in McCain Auditorium on Wednesday, March 10, 2010 at 7:30pm. The performers used in this recital were the Kansas State University Wind Ensemble, with assistance from the K-State Brass Ensemble, and Percussion Ensemble. The recital was conducted jointly with fellow second year graduate student Dane Danielsen and myself. The major professor for both of the conductors is Director of Bands at Kansas State University, Dr. Frank Tracz.

The process of preparing for this concert gave Mr. Danielsen and myself the opportunity to explore the repertoire of quality wind band and chamber music. The pieces conducted by myself were *Symphony in Brass* by Eric Ewazen, *Dances with Winds* by Shelley Hanson, and *March from Symphonic Metamorphosis on Themes by Carl Maria von Weber* by Paul Hindemith. In addition, Dane Danielsen presented the following works: *First Suite in Eb* by Gustav Holst, *Japanese Overture* by Ney Rosauero, and *Inferno* by Daniel Bukvich.

## Music Examined

### *Symphony in Brass*

Eric Ewazen (1992)

Born in 1954 in Cleveland, Ohio, Eric Ewazen has become a standard entity in the field of composition. Receiving a Bachelor of Music at the Eastman School of Music, and Master of Music and D.M.A. degrees from The Juilliard School, Eric Ewazen has held the privilege of being instructed by teachers such as Milton Babbitt, Joseph Schwantner, Warren Benson, Samuel Adler, and Gunther Schuller. A champion in the art of composition, Ewazen has received multiple awards including the Howard Hanson Prize, 1976; the George Gershwin Memorial Foundation Fellowship, 1977; and received a fellowship to the Tanglewood Music Festival. Many pieces in his vast repertoire have been commissioned and performed by prestigious ensembles such as The Juilliard Wind Ensemble, Summit Brass Ensemble, and the American Brass Quintet.

Composed for the Detroit Chamber Winds in 1991, Ewazen has given the brass ensemble genre a piece full of intrigue and intense musicality. *Symphony in Brass* contains three expansive movements. The first movement, *Andante*, employs the use of a multimeteric sonata form. The second and slower of the three movements, *Andante con moto*, provides rich harmonies and passionate phrases that contrast from the sprightly third movement, *Allegro vivace*. This joyful Brass Symphony has had numerous performances throughout the United States and abroad including performances at the Juilliard School of Music, Curits, the London Royal Academy, the Royal College of Music in Stockholm, in Evian, France, and by the brass section of the Philadelphia Orchestra.

This piece of music was chosen due to its instrumentation and its compositional values. As a member of the Kansas State University Brass Ensemble, I knew that I wanted to use this ensemble as one of the chamber groups. I decided to look for a piece that would be both a challenge for me as well as the performers. This piece gives each instrumentalist the opportunity to perform soloistically, which helps develop sensitivity in their playing. Extreme amounts of musicality and technicality are necessary to achieve a proper performance of *Symphony in Brass*. The extent of the range, complex rhythms and metric changes dynamics, and the tonal and harmonic movement made this piece enticing enough to choose for the recital.

### *Dances with Winds*

Shelley Hanson (2008)

Shelley Hanson, a Twin Cities, Minnesota composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Hanson's compositions have been performed throughout the United States, Europe, Latin America, Asia, and Australia. Also a conductor, record producer, and Clarinetist, she and her band, *Klezmer and All that Jazz*, have performed her Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups.

*Dances with Winds* is based on folk tunes from three very different European regions.

Movement I, *Gaida*, is named after the Macedonian bagpipe, which is less strident than the Celtic bagpipe. The two famous bagpipe tunes that are used show that a *gaida* can sound either very plaintive or very joyful.

Movement II, *The Irish Star*, uses the well-known Irish folk tune “The Star of the County Down.” Most often played in march tempo, this tune also can be performed as a waltz. Both versions are used here.

Movement III, *Serbian Dance*, is a very fast folk dance called a “kolo.” This particular tune is often referred to as “Ciganski Urnebes.” *Urnebes* is a very popular type of Serbian salad, and *Ciganski* means “Gypsy,” so this wild dance is a “Gypsy Salad.”

*Dances with Winds* was chosen to perform for many different reasons. First, Kansas State University was part of the consortium of universities and high schools that commissioned this work from the Cochran Chamber Commissioning Project. Secondly, I was looking for disparity between my three selections. I had already chosen *Symphony in Brass* and Hindemith’s *March* before deciding upon the final piece. Seeing that I was already using a full wind band as well as a chamber brass ensemble, I decided that the third piece I would choose needed to be more focused toward the woodwinds and also present various styles. *Dances with Winds* challenges not only the woodwinds, but the percussion used as well. Finally, the various complex rhythms, modal usage, stylistic changes, and folk tune relationships let me to conclude that *Dances with Winds* would be an excellent selection for my own study, the performers, and the overall literature variety of the recital.

“*March*” from *Symphonic Metamorphosis of Themes by Carl Maria von Weber*

Paul Hindemith (1943)

Paul Hindemith is considered to be a giant in the fields of orchestral, wind band, opera, and solo concerto compositions. Beginning as a violinist at a young age, Hindemith came to study with some of the greatest instrumental and compositional teachers Germany had to offer. After WWII, Hindemith emigrated to the United States and found success as a guest lecturer and composition teacher on the East Coast. He eventually obtained a position teaching composition at Yale University where he and colleague Keith Wilson collaborated on the transcription of the *March* from his *Symphonic Metamorphosis*. It is also during this time when his fame was reflected not only from his teaching, but by his compositions and conducting. Toward the end of his career, Hindemith was highly sought after and conducted various concerts of his own works around the world. He left this world in 1963 as a well-respected musician, composer, and

conductor. Through his life's entirety, Hindemith expressed himself as a diverse composer immersed in the rich culture of country and musical progressivism.

The reasoning for choosing this piece to rehearse and conduct on the recital was somewhat selfish. I had already performed this work with the Kansas State University Symphony Band during my undergraduate work and immediately fell in love with the piece. As a Horn player, I enjoyed the subtle details that Hindemith employed when creating the heroic melodies for the instrument. The overall character was appealing as well. On the more altruistic side, the value of introducing an original transcription into an ensemble is and invaluable experience. Keith Wilson, the transcriber, was able to keep the integrity of the original orchestration while writing for band. Great pedagogical strategies can come from this. The transitioning from strings to wind instruments presents challenges for all of the traditional orchestral wind instruments. Accurate and sustained triple tonguing in the brass instruments along with quick single tonguing in the woodwinds is of particular importance in the developing sections of this piece. Extreme musical sensitivity and technicality weave through the delicate areas of the *March*. Another consideration taken when choosing the "major work" of my portion of the recital was time. With the two other works totaling forty minutes combined, I needed to choose a large wind band work that was of significant importance and was also shorter on time. The *March*, depending on the tempo taken, can range anywhere from four and a half to five minutes in duration. Considering the educational values present, the duration of the piece, and variance of literature, Hindemith's *March* was an excellent option for the recital.

### **Format of Analysis**

Found in this report is a detailed written and graphical analysis of each of the three selections conducted on the recital. Two forms of analyses were used; written and graphical. The written analysis was taken from the Blocher/Miles *Teaching Music Through Performance in Band* series. Within each study, a collection of pertinent information is obtained about the piece and its composer. The sections include details about the composer, the composition, historical aspects, technical considerations, stylistic considerations, musical elements, form and structure, and suggested listening to learn more about the piece. By gaining a more complete perspective

about each of the previously stated areas, a teacher can be more fully prepared to teach the given work in full detail and to its extent.

The graphical feature included in this report is a visual representation of the intricacies present and their relationships in the given piece. It is common practice for those studying advanced conducting or undergraduate music education at Kansas State University to use this chart in the beginning stages of score study. Included in the chart are sections detailing the following: form, phrase and structure, tempo, dynamics, meter and rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal considerations. The usage of this chart gives the conductor the opportunity to analyze the work measure by measure and combine the details into constructive and effective teaching techniques.

The importance of score study cannot be overemphasized. It is in the examination of the score that final questions are answered. One can know many things about the musical period, the social structure, the composer's life, etc., but the real answers are found in the music. If we are to teach our students successfully, score study needs to be at the forefront of the teacher's mind. The literature we select for our students to perform serves as the curriculum for our classrooms. If successful, we then create comprehensive music learners out of our students.

Concert Program

*KANSAS STATE UNIVERSITY*

*Presents a*

*GRADUATE STUDENT CONDUCTING  
RECITAL*

*Featuring the*

*KSU WIND ENSEMBLE*

Dane Danielsen, Graduate Conductor  
Anna Eaverson, Graduate Conductor

March 10, 2010  
7:30 PM  
McCain Auditorium

To our Family and Friends,

The conductors of tonight's concert would like to take this opportunity to dedicate this performance to the family, friends, teachers, mentors, and students who have tirelessly supported our efforts in becoming better musicians, teachers, and individuals over the years. We are forever indebted to you and give our most sincere thanks and appreciation.

For those performing on stage and our professors in the department, we appreciate all of your hard work and dedication collaborating with us in preparation for this evening's concert. Working with such a talented group of musicians and mentors has truly inspired and prepared us for bigger and better things.

To our K-State family, the Band Office, thank you for being who you are and letting us learn so much from you. Deb Marshall, our fearless secretary, fellow graduate students Emory Dease, Teresa Purcell, and Lyle Sobba, Assistant Director of Bands, Dr. Anthony Pursell, and Director of Bands, Dr. Frank Tracz, it has been more than a pleasure sharing stories, laughs, and lessons with each of you. You will forever have a place in our hearts.

Most importantly, to Dr. Tracz for never letting us do less than our best, embracing our potential, providing your wisdom, and for instilling your passion of music education into our teaching. You are a genuine master teacher. Thank you.

With sincere gratitude,



Dane Danielsen



Anna Eaverson

## *Conductors*

**DANE DANIELSEN** received his Bachelor's degree in Music Education from Friends University in Wichita, Kansas. During his time at Friends he performed with the University Concert Band, Wind Ensemble, Jazz I Ensemble, Jazz II Ensemble, Brass Quintet, Trumpet Ensemble, and the Athletic Bands. While attending Friends University, Dane worked with Andover Central High School as a college intern. His duties varied from conducting the Marching Band and Pep Band, conducting chamber groups, and teaching privately at the school. Dane also worked with the middle school and both feeder elementary school bands in the district. Dane was a member of CMENC, Friends University Music Ambassadors, and treasurer of the University Band.

**ANNA EAVERTSON** is a native of Olathe, Kansas. She received her Bachelor's degree in Music Education from Kansas State University in the fall of 2007. During her four-year tenure at K-State, Anna participated in the Horn section in the following ensembles: Wind Ensemble, Concert Band, University Band, Orchestra, Brass Ensemble, Marching Band, and Cat Bands. She was also fortunate enough to travel to the South Pacific and Greece with two of the ensembles. Anna is affiliated with the National Educators Association, Kansas National Educators Association, Music Educators National Conference, and Kansas Music Educators Association, was awarded the Lloyd W. Muir memorial scholarship, and is a Dick Mason Music Education Scholar. Upon receipt of her Master's of Music Education degree, Anna plans to utilize her talents in the public schools.

AS THIS CONCERT IS BEING RECORDED, WE ASK YOU TO PLEASE  
REMAIN AS QUIET AS POSSIBLE THROUGHOUT THE PERFORMANCE.  
PLEASE TURN OFF ALL SIGNAL WATCHES, CELL PHONES, AND  
REFRAIN FROM COUGHING LOUDLY OR TALKING.



## Graduate Recital

### First Suite in E-flat

Gustav Holst

Dane Danielsen, Conductor

*Chaconne*  
*Intermezzo*  
*March*

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the First World War, he was placed in command of all English Army Bands and organized music among the troops for the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble.

Written in 1909, *First Suite in E-Flat* is generally regarded as a cornerstone work for concert band. It is one of the few works for band that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by several instruments as others weave varied about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style and then in a *cantabile* mood. The two styles alternate throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff*!

### Symphony in Brass

Eric Ewazen

Anna Eaverson, Conductor

*Andante*  
*Andante con moto*  
*Allegro vivace*

Composed by Ewazen for the Detroit Chamber Winds in 1991, *Symphony for Brass* has given the brass ensemble genre a piece full of intrigue and intense musicality. Scored for four trumpets, four horns, three tenor trombones, bass trombone, euphonium, tuba and two percussionists, *Symphony in Brass* contains three expansive movements. The first movement, *Andante*, employs the use of a multimetric sonata form. The second and slower of the three movements, *Andante con moto*, provides rich harmonies and passionate phrases that contrast from the sprightly third movement, *Allegro vivace*.

This joyful Brass Symphony has had numerous performances throughout the United States and abroad including performances at the Juilliard School of Music, Curtis, the London Royal Academy, the Royal College of Music in Stockholm, in Evian, France, and by the brass section of the Philadelphia Orchestra.

## *Graduate Recital (cont.)*

### Japanese Overture

Ney Rosauro

Dane Danielsen, Conductor

Ney Rosauro is recognized as one of the most original and dynamic symphonic percussionists and composers today. As a composer, he has published more than 50 pieces for percussion as well as several method books. His compositions are popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra.

When Rosauro was on a plane ride back from Tokyo to Brazil in 1996, a Brazilian lady sitting next to him told him the story of how she came to live in Japan many years ago. As a young lady from a poor family, she left her small and quiet city in Northeastern Brazil to work in a factory in Tokyo. *Japanese Overture* is based on her story and dreams.

In the first section *Lento e Rubato*, a sustaining pedal tone in the mallets and Japanese wooden sounds on the percussion instruments introduces the work's main motives. The themes used are in a dorian mode, emulating a style of Northeastern Brazilian music. A citation of the Japanese children song, *Sakura Sakura* (Cherry Blossom) can be heard throughout the composition. During the allegro section, a dialog is established between the mallets and drums in the Japanese *daiko* style.

### Dances with Winds

Shelley Hanson

Anna Eaverson, Conductor

*Gaida (Bagpipe)*  
*The Irish Star*  
*Serbian Dance*

*Dances with Winds* is based on folk tunes from three very different European regions.

Movement 1, *Gaida*, is named after the Macedonian bagpipe, which is less strident than the Celtic bagpipe. The two famous bagpipe tunes that are used show that a *gaida* can sound either very plaintive or very joyful.

Movement 2, *The Irish Star*, uses the well-known Irish folk tune "Star of County Down." Most often played in a march tempo, this tune also can be performed as a waltz. Both versions are used here.

Movement 3, *Serbian Dance*, is a very fast folk dance called a "kolo." This particular tune is often referred to as "Ciganski Unebes." *Unebes* is a very popular type of Serbian salad, and *Ciganski* means "Gypsy," so this wild dance is a "Gypsy Salad."

- Notes from composer

## *Graduate Recital (cont.)*

### **Inferno**

**Daniel Bukvich**

Dane Danielsen, Conductor

Daniel Bukvich is currently a Professor of Music at the Lionel Hampton School of Music, University of Idaho, Moscow, Idaho. Born and raised in Butte, Montana, he received his Bachelor's degree in Music Education from Montana State University and a Master's degree in composition from the University of Idaho. Upon completion of his Master's degree, he was immediately offered a teaching position at the University of Idaho and is enjoying a flourishing career in education and composition to this day.

Kansas State University commissioned *Inferno* as part of the Cochran Chamber Commissioning Project. The driving force behind the CCCP is the strong desire to contribute significant new repertoire to the chamber wind medium. The piece is written for chamber ensemble comprised of woodwind quintet, brass quintet, and percussion quintet. *Inferno* sets the mood of entering the depths of hell sending the audience through a whirlwind of emotions and feelings. With a variety of meter and color changes, there is an uncomfortable tension that builds to the conclusion of the piece.

### **March from "Symphonic Metamorphosis" of themes by Carl Maria von Weber**

**Paul Hindemith**

**Trans. Keith Wilson**

Anna Eaverson, Conductor

*Symphonic Metamorphosis on Themes by Carl Maria von Weber* was composed in 1943 while Hindemith served on the faculty at Yale University. Originally conceptualized for the medium of ballet, Hindemith transformed the project into an orchestral score. It was premiered by the New York Philharmonic in January of 1944.

Believing strongly that the work should be made available in a band version, Hindemith asked his Yale colleague, Keith Wilson, to create a transcription. After the publisher finally granted permission to begin the work in 1960, Wilson worked on the arrangement for 18 months. Keith Wilson regards this as his largest and most significant transcription.

The important two-bar motive, stated first by the brass, as well as a more lyrical "trio" section continues to be developed throughout the work.

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This recital is being presented by Dane Danielsen and Anna Eaverson in partial fulfillment of the requirements for the Master of Music Education degree.

## *Wind Ensemble*

### **FLUTE**

\*Kelsey Hopson - H  
 \*Teresa Purcell, Piccolo - H  
 Jonathan Huffman, piccolo - B  
 Jenny Good  
 Emily Riley

### **OBOE**

\*Kelley Tracz - H  
 Katie Kreis - B  
 Jocelyn Lucas

### **CLARINET**

\*Melissa Woodworth - H  
 Lauren Gillespie - B  
 Hannah Nunnenkamp - B  
 Jordan Profita  
 David Abel  
 Kaylee Oliver

### **BASS CLARINET**

Katie Scanlan - B

### **CONTRA ALTO CLARINET**

Haley Conway

### **BASSOON**

\*Tyler Tobald - H  
 Renee Reasoner

### **ALTO SAXOPHONE**

\*Ben Berry  
 Adam Lundine  
 ^Robby Avila  
 ^Kaleb Todd

### **TENOR SAXOPHONE**

C.J. Longabaugh

### **BARITONE SAXOPHONE**

Isaiah Hamm

### **TRUMPET**

\*Katherine Klinefelter - H, E  
 Ben Worcester - H  
 Brian Williams - E  
 Eric Starnes - E  
 Alex Cook - E  
 Sam Mustain  
 ~Lindsay Bennett - E

### **FRENCH HORN**

\*John Allred - H, E  
 Bryan Roth  
 Sara Wenger - H, E  
 Kristen Beeves - E  
 Gregory Agnew  
 ~Lindsey Kramer - E

### **TROMBONE**

\*Bryant Letellier - H, E  
 Peter Weinert - B, E  
 Lyle Sobba - E  
 Shanda Wheeler  
 ~Brian Fibelkorn - E

### **EUPHONIUM**

\*David Frazier - E  
 J.T. Van Gilder

### **TUBA**

\*Mike Campbell - E  
 Kasie Gepford  
 Alex McMillan

### **PERCUSSION**

\*Emory Dease - B, R  
 Collin Hosek - R, H  
 Jaimie Shores - H, E, R  
 Kelsie Yarbrough - B  
 Elliot Arpin - B, R  
 Erin Schuberth - B, R  
 Michael Sturd - B  
 Dalton Harts - B  
 ~Johannah Good - E  
 ~Drew Szczesny - E  
 ~Spencer Cooper - R  
 ~Dean Linton - R

\* section leader

^ as needed

~ Additional Performers

### **Instrumentation:**

Holst, Hindemith - Wind Ensemble  
 B - Bukvich      R - Rosauero  
 H - Hanson      E - Ewazen

***We invite you to attend a post concert reception in room 201 sponsored by  
 Kappa Kappa Psi & Tau Beta Sigma.***

# *K-State Bands*

## **Upcoming Concerts**

<b>Spring 2010</b>	<b>Time</b>	<b>Ensemble</b>	<b>Location</b>
April 10, 2010	4:00 pm	Wind Ensemble	Las Cruces, NM
May 2, 2010	3:00 pm	Wind Ensemble	McCain
May 3, 2010	7:30 pm	Concert Band Concert	McCain
May 4, 2010	7:30 pm	University Choir and Band Concert	McCain

### **\*2010 Marching Band Auxiliary Auditions\***

May 1, 2010      Peters Rec Center  
Classy Cats—8:00 AM-4:30 PM, Color Guard—1-4 PM, Twirlers—8-10 AM

### **\*Drum Line Mini-Camp\***

Contact Emory Dease for registration at: [edease@ksu.edu](mailto:edease@ksu.edu)  
Free camp for high school percussionists  
May 1, 2010, 8:30 AM-4:00 PM, McCain Auditorium

### **\*Music Camp\***

**June 13-17, 2010**

For: Winds and Percussion, currently in Grades 5-12

Guest Conductors:

Dr. Larry Blocher – Troy University      Dr. Jay Gilbert – Doane College

The Kansas State University Music Camp is open to all students grades 5 through 12. The five day camp exposes students to a variety of ensemble and rehearsal settings, including concert band, small ensembles, and jazz ensembles.

### **\*Leadership & Auxiliary Camp\***

**July 11-14, 2010**

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines  
currently in Grades 9-12

\*For registration information call 785-532-3816

For more information, contact Dr. Frank Tracz or Dr. Anthony Pursell.

[ftracz@ksu.edu](mailto:ftracz@ksu.edu)      (785) 532-3816      [apursell@ksu.edu](mailto:apursell@ksu.edu)

[www.ksu.edu/band](http://www.ksu.edu/band)



## CHAPTER 2 - Music Education Mission Statement

“A philosophy of music education provides grounding for our professional lives, both in explaining our value as a field and in giving direction to our actions.”<sup>1</sup> It is imperative that every educator be able to express their feelings toward the values they hold in their profession. It has been said, “we are what we do in life.” Self-justification and support for the profession should be readily expressed with each educator. It is becoming more urgent to create a philosophy of music education. As programs are being pressured in the direction of budgetary restrictions or even complete elimination, educators need to have a firm grasp on why they believe the incorporation of music education in the school systems is integral and also be able to articulate those feelings. “Knowing why we teach as we teach, why we adopt certain curricular and instructional approaches increases our effective power...[W]e become less concerned with what we see as the periphery of music education than with its center.”<sup>2</sup> In the pursuit of holding to this ideal, the following is my personal philosophy of music education.

Before the discussion of music education can occur, reasoning for formal education must be evaluated. My personal opinions on why we have formal education include the perpetuation of culture, fulfilling the innate curiosity of humans, as well as providing a standard for societal contributions.

Perpetuation of culture has been happening since the beginning of time. This is evident by seeing many different cultures maintain their values, beliefs, music, and customs over the ages. In order for this to have been possible, someone had to teach these concepts to the younger generations. Education of

There are many different reasons why music education is valuable to students. Music participation encourages students to expand their cognitive capacities and create more connections the brain by the usage of problem solving, spatial relationships, and use of verbal

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<sup>1</sup> Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*. 3<sup>rd</sup> edition (Upper Saddle River, New Jersey: Prentice Hall, 2003), p. 1.

<sup>2</sup> Estelle R. Jorgensen, “Philosophy and the Music Teacher: Challenging the Way We Think,” in *Music Educators Journal* 76 (January, 1990), 22.



and written languages. Also, students are challenged to stimulate their own mentality and character by exploring and responding to a more aesthetic, responsorial-based instruction process. Music education also serves a more functionalistic approach by the emphasis on experiences supporting the social, physical, moral, and intellectual development as a community or society.<sup>3</sup>

Students can also obtain a more praxial experience by having teachers allow the exploration of the cultural divide and how a sense of multiculturalism can benefit the common good of society. We as educators would not teach music if there were not a special aspect that reaches out to our students. Among all of the aforementioned ideals, students also learn social skills, gain leadership opportunities, learn peer cooperation, and produce community-based outcomes. It is still true that students would be able to learn these skills by participating in student government, science labs, debate and forensics, and other forms of scholastic opportunities. But, what makes it so special in the music realm is that they are learning these aspects of societal life *through* music. It is the emotional dimension of music and its power to make us feel and to “know” through feeling that could be defined as the most meaningful characteristic of experiencing through music.<sup>4</sup>

The difficult task for educators is to be able to take our personal ideals and apply these models to our students. The reasoning as to why this is difficult is that not every student learns in the same way. Countless theorists have lent their opinions on the different ways in which students learn. A notable theorist associated with this topic is Howard Gardner. In 1983, Gardner introduced the theory that there are seven styles of intelligence: visual-spatial, verbal-linguistic, logical-mathematical, bodily-kinesthetic, musical-rhythmic, interpersonal, and intrapersonal. In general, those who subscribe to this theory strive to provide opportunities for their students to use and develop all the different intelligences, not just the few at which they naturally excel. Even though the musical-rhythmic intelligence deals directly with the content we teach, it is necessary for teachers to expand their horizons and explore the learning styles of their students in order to have an accelerated learning environment for each student. “...the challenge of musical education is to respect and build upon the young child’s own skills and

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<sup>3</sup> Marie McCarthy and J. Scott Goble, “Music Education Philosophy: Changing Times,” in *Music Educators Journal* 89 (2002), pp. 21.

<sup>4</sup> Reimer, *A Philosophy of Music Education: Advancing the Vision*, p. 72.

understanding of music, rather than simply to impose a curriculum that was designed principally to ensure competent adult musical performers. The ready exploration of bits and the intuitive sense of the form and contour of a piece are precious experiences...”<sup>5</sup> A second practice music educators should try to follow is that of Vygotsky’s scaffolding process. To scaffold, one would take the instructional segments by developmental difficulty and build learning bridges to move students from the known to the unknown. This can be done by the assistance of peers in a mentorship atmosphere as well as directly with teachers.

We can only teach our students what we ourselves know. When reflecting on this comment, it is clear that the effort with which we teach is the effort that we will receive in return from our students. The topic of score study and analysis and rehearsal planning lends itself toward focus on the teacher. Eugene Corporon presents what he calls the “Quantum Conductor Sphere.”<sup>6</sup> Represented in four stages are conception, preparation, implementation, and presentation. Since this is a circular representation of teaching and learning, when one aspect improves, so will all of the others. Conception and preparation both deal with the focus on score study. It is our job to help serve as translator to the encoded message in the music. The only way we are able to do this is if we as conductors are able to understand the message first.

## **Figure 2.1 Quantum Conductor Sphere<sup>7</sup>**

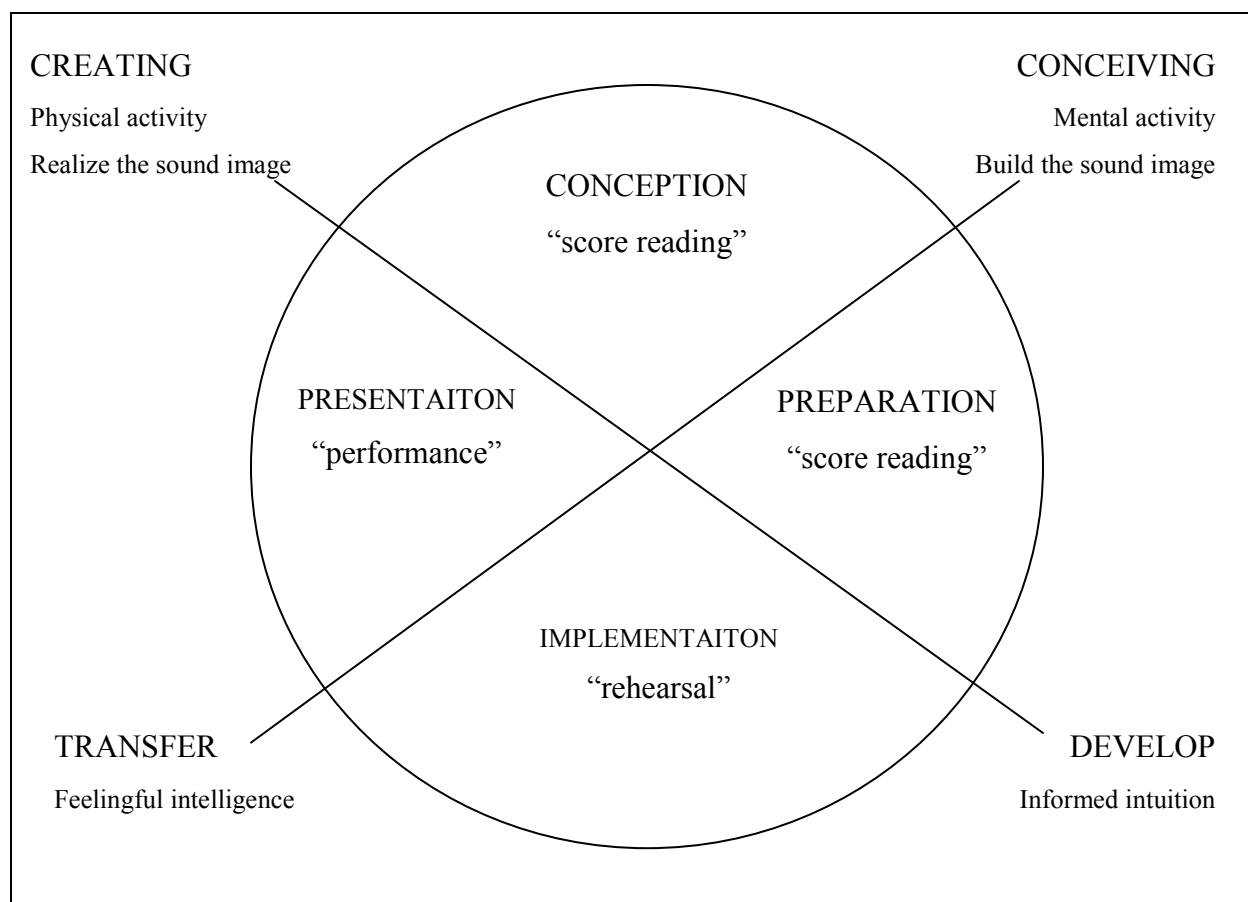
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<sup>5</sup> Howard Gardner, *Art, Mind, and Brain: A Cognitive Approach to Creativity*, (New York: Basic Books, 1982). p. 157.

<sup>6</sup> Richard Miles, ed., *Teaching Music Through Performance in Band* Vol. 1, 2<sup>nd</sup> edition, (Chicago: GIA Publications, 2010), p. 30.

<sup>7</sup> Ibid., p. 30.





It is only when the conductor knows the music well that he/she is able to break forth from the score, dive into the music, and ultimately teach. Also, the educator will be able to become more comfortable addressing the different learning styles of the students within the ensemble by the inherent freedom knowledge of the music creates. The comparison can be made to any educational classroom. An English teacher would not, in all hopes, come in to the classroom and begin to teach the novel *Fahrenheit 451* when they have just read the first five chapters. English teachers use novels for their curriculum. Musical scores serve as our curriculum. Full preparedness in the content will help the implementation and presentation within the conductor's sphere.

There are other aspects of student-centered education that do not involve what is taught, but mostly delves into the environment in which it is taught. The classroom environment can make or break a student's education. It is my belief that a music classroom should be welcoming to personal opinions, open to suggestions, a free space to enjoy musical thought, and an escape for students. Diversity within student race, gender, social popularity, and ability is welcomed and appreciated. It is only when quality teaching and quality environment merge that high achievement can be obtained for teacher and student.

A high responsibility rests on the shoulders of a music educator. This is not a profession to be entered into lightly. As veterans of the profession will attest, the job is 90% administrative and 10% music. It is what you do with that 10% that makes the profession worthwhile. It is our honor and privilege to make a "contribution to people authentically when helping them understand musical feeling, creativity, and meaning as the process and products of people existing in particular times and places, both contributing to and reflecting their universality as human beings, their particularity as members of a culture, and their individuality as unique persons."<sup>8</sup>

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<sup>8</sup> Reimer, *A Philosophy of Music Education: Advancing the Vision*. 3<sup>rd</sup> edition, pp. 295-296.

## CHAPTER 3 - Quality Literature Selection

Kurt Weill once said, “I have never acknowledged the difference between ‘serious’ music and ‘light’ music, there is only good music and bad music.”<sup>9</sup> Literature selection is one of the most defining priorities in an ensemble director’s list of responsibilities. The literature we choose then becomes our curriculum and our teaching tools reflect the aspects within those pieces. It has become exceedingly difficult to find quality “new” works. In a population where music is being published quicker and in a larger volume than it has in the past, it is left up to the directors to determine what is quality and what is not.

In order to find appropriate literature for our students, there are many different criteria to consider. Through researching articles, dissertations, and respected authorities in the field, there are many viewpoints available on what defines quality literature. The one name that repeatedly was discussed was Acton Ostling. Mr. Ostling created his 1978 doctoral dissertation, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit,” in hopes to achieve a scoring system on notable compositions at that time. Directors around the country were given pieces to analyze based on the following criteria:

1. *The composition has form – not “a form,” but form – and reflects a proper balance between repetition and contrast.*
2. *The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.*
3. *The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.*
4. *The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.*
5. *The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.*
6. *The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.*
7. *The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.*
8. *The composition reflects ingenuity in its development, given the stylistic context in which it exists.*
9. *The composition is genuine in idiom, and is not pretentious.*

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<sup>9</sup> Miles, *Teaching Music Through Performance in Band*, Vol. 1, 2<sup>nd</sup> Ed., p. 18.

10. *The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.*<sup>10</sup>

The results of the study gave educators the opportunity to understand the valuable intricacies in pieces of music, provided them with a list of respected quality literature, and also gave them a checklist for their own personal use when choosing new literature for their programs.

Ray Cramer, well-respected conductor and master in the field of education, offered his opinions on quality literature in the second edition of Volume 1 of the *Teaching Music Through Performance in Band* series. There are quite a few similarities in his considerations, but the last is a concept that impacts the educational viewpoints of today's youth and teachers that the Ostling study fails to realize; emotional connectivity to the ensemble.

Does the music have...

1. *a well-conceived formal structure?*
2. *creative melodies and counterlines?*
3. *harmonic imagination?*
4. *rhythmic vitality?*
5. *contrast in all musical elements?*
6. *scoring which best represents the full potential of the wind ensemble?*
7. *an emotional impact?*<sup>11</sup>

In addition to the Ostling study and along with the convictions Ray Cramer displayed, the *Teaching Music Through Performance in Band* series is a great source to find quality literature of every grade level and great information about those pieces from reputable sources in the field of education. Also, Dr. Jay Gilbert created a replication of the Ostling study in 1993 to supplement his findings. State repertoire lists are also a great resource to browse through when looking for a good piece to perform.

Taking all of these suggestions into consideration, I was able to complete my literature preferences for the Graduate Recital. The list began with quite a few large wind ensemble selections as well as chamber ensembles. Through the guidance of Dr. Tracz and my own

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<sup>10</sup> Acton Eric Ostling, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. (Ph.D. dissertation, The University of Iowa, United States – Iowa, 1978), p. 23.

<sup>11</sup> Miles, *Teaching Music Through Performance in Band*, Vol. 1, 2<sup>nd</sup> Ed., p. 18.

personal convictions, I was able to decide upon literature that I felt not only was of quality to my own study, but to the ensemble's education.

## CHAPTER 4 - Symphony in Brass

### Unit I. Composer

**Figure 4.1 Photo of Eric Ewazen**



Born in 1954 in Cleveland, Ohio, Eric Ewazen has become a standard entity in the field of composition. Receiving a Bachelor of Music at the Eastman School of Music, and Master of Music and D.M.A. degrees from The Juilliard School, Eric Ewazen has held the privilege of being instructed by teachers such as Milton Babbitt, Joseph Schwantner, Warren Benson, Samuel Adler, and Gunther Schuller. A champion in the art of composition, Ewazen has received multiple awards including the Howard Hanson Prize, 1976; the George Gershwin Memorial Foundation Fellowship, 1977; and received a fellowship to the Tanglewood Music Festival. Many pieces in his vast repertoire have been commissioned and performed by prestigious ensembles such as The Juilliard Wind Ensemble, Summit Brass Ensemble, and the American Brass Quintet.

Eric Ewazen has been a lecturer for the New York Philharmonic's Musical Encounters Series, Composer-In-Residence with New York City's Orchestra of St. Luke's and served as the Vice-President of the League of Composers, the International Society of Contemporary Music.

His works are recorded on Summit Records, d'Note Records, CRS Records, New World, Clique Track, Helicon, Hyperion, Cala, Albany, and Emi Classics. Two recordings of note are of *Shadowcatcher* with the American Brass Quintet with the Juilliard Wind Ensemble, conducted

by Mark Gould of the Metropolitan Opera Orchestra found on New World Records, and *Symphony in Brass* performed by Summit Brass on the Summit Record Label.

Dr. Ewazen has held a position on the faculty of the Juilliard School since 1980 in the field of Literature and Materials of Music.

**Table 4.1 List of Compositions for Wind Instrumental Ensembles by Eric Ewazen**

<b>Name</b>	<b>Genre</b>	<b>Publisher</b>	<b>Date Published</b>
Roaring Fork Quintet for Wind Instruments	Woodwind	Southern	?
“Ballade, Pastorale, and Dance”, for Flute, Horn, and Piano	Mixed Ens.	Southern	?
“Quintet for Heckelphone and String Quartet”	Mixed. Ens.	Ewazen	?
“Dagon II”, for 9 tracks of Bass Trombone	Brass Chamber	Ewazen	1980
“Trio for Bassoon, Horn, and Piano”	Mixed. Ens.	Ewazen	1983
“Colchester Fantasy”, for Brass Quintet	Brass Chamber	Brass Ring-Hickeys	1987
“Frost Fire”, for Brass Quintet	Brass Chamber	Brass Ring-Hickeys	1990
“Quintet for Trumpet and Strings”	Mixed Ens.	Ewazen	1990
“Celtic Hymns and Dances”	Wind Ensemble	Southern	1990
“Symphony in Brass”, for Brass and Percussion Orchestra	Brass Chamber	Encore	1991
“Trio for Trumpet, Violin, and Piano”	Mixed. Ens.	Ewazen	1992
“Mosaics”, for Flute, Bassoon, and Marimba	Mixed Ens.	Keyboard	1993
“Pastorale”, for Trumpet, Trombone, and Piano	Brass Chamber	Southern	1996
“Pastorale”, for Trombone, Bass Trombone, and Piano	Brass Chamber	Southern	1996
“Grand Canyon Octet”, for 8 Horns	Brass Chamber	Southern	1996
“Grand Canyon Octet”, for 8 Trombones	Brass Chamber	ITA	1996

“Concertino for Bass Trombone and Trombone Choir”	Brass Chamber	ITA	1996
“Shadowcatcher”, for Brass Quintet and Wind Ensemble	Wind Ensemble	Ewazen	1996
“A Philharmonic Fanfare”, for Trumpet, Horn, and Trombone	Brass Chamber	Ewazen	1997
“A Western Fanfare”, for Brass Quintet	Brass Chamber	Southern	1997
“Fantasia and Double Fugue for Trombone Choir”, for 8 Trombones	Brass Chamber	Ewazen	1997
“A Western Fanfare”, for Brass and Percussion Orchestra	Brass Chamber	Southern	1997
“An Elizabethan Songbook”, for Trumpet, Trombone, and Piano	Brass Chamber	Southern	1998
“Capriccio for Bass Trombone and Trombone Choir”	Brass Chamber	ITA	1999
“Mandala”, for Flute, Clarinet, Trumpet, Violin, and Cello	Mixed Ens.	Ewazen	1999
“Myths and Legends”, for Trombone Quartet	Brass Chamber	ITA	2000
“Prelude and Fugue for Trumpet Choir”, for 6 Trumpets	Brass Chamber	Tripolo	2000
“Posaunenstadt”, for 12 Trombones	Brass Chamber	ITA	2000
“Grand Canyon Sinfonia” for Brass Orchestra	Brass Chamber	Ewazen	2000
“Art of the City”, for Clarinet, Horn, and String Quartet	Mixed Ens.	Ewazen	2000
“Legacy”	Wind Ensemble	Southern	2000
“Grand Valley Fanfare”, for Brass Quintet	Brass Chamber	Southern	2001
“Legend of the Sleeping Bear”, for 8 Horns	Brass Chamber	Ewazen Southern	2001
“Flight”	Wind Ensemble	Southern	2001



“A Concert Fanfare”, for 6 Trumpets	Brass Chamber	Tripolo	2003
“Fantasia for Seven Trumpets”	Brass Chamber	Tripolo	2003
“Sonoran Desert Harmonies”, for 8 Trumpets	Brass Chamber	Tripolo	2003
“Woodland Quartet”, for 4 Horns	Brass Chamber	Ewazen	2003
“Front Range Fanfare”, for Brass and Percussion Orchestra	Brass Chamber	Ewazen	2003
Sonatina for Two Trumpets	Brass Chamber	Ewazen	2004

## Unit II. Composition

Composed for the Detroit Chamber Winds in 1991, Ewazen has given the brass ensemble genre a piece full of intrigue and intense musicality. *Symphony in Brass* contains three expansive movements. The first movement, *Andante*, employs the use of a multimetric sonata form. The second and slower of the three movements, *Andante con moto*, provides rich harmonies and passionate phrases that contrast from the sprightly third movement, *Allegro vivace*.

This joyful Brass Symphony has had numerous performances throughout the United States and abroad including performances at the Juilliard School of Music, Curits, the London Royal Academy, the Royal College of Music in Stockholm, in Evian, France, and by the brass section of the Philadelphia Orchestra.

Scored for four trumpets, four horns, three tenor trombones, bass trombone, euphonium, tuba and two percussionists, this work is approximately seventeen minutes in duration.

## Unit III. Historical Perspective

Ewazen employs one of the more widely used forms in the musical repertoire in his first movement, *Andante*. Sonata, or sonata-allegro as it is also known, has been a widely used musical form since the Classical era. The term *sonata* is first found in the 17<sup>th</sup> century and is derived from the Italian word *suonare* meaning to sound on an instrument. Before it was even defined, sonata form became the normal layout for the first movement of concertos, sonatas, and symphonies by composers such as Haydn, Mozart, and, later, Beethoven.

## Unit IV. Technical Considerations

### *First Movement - Andante*

This first movement presents many challenges to the performers of this piece. Not only are there fluid sections where the most intimate and precise moments of playing are required, flexibility of range and rhythm is at the forefront of concern in this movement.

The introduction of this sonata form movement requires little technical prowess of the performer. It is only when the exposition of the movement has begun where we see any need for rhythmic and range concerns. The Trumpet line, shown in figure 4.2, may not look that daunting, but when  $\text{♩} = 144$  and the dynamic level of the section is at *pp*, it is essential that this section remain rhythmically accurate but still obtain the fluid and airy feel over the Horn solo. At this point in the movement, the low brass and percussion give the added stability and chordal structure necessary to move this section along.

**Figure 4.2** *Symphony in Brass, Movement I, m. 67-70.*

The image displays a musical score for four Trumpets in Bb, spanning measures 67 to 70. Each part is written on a single staff in treble clef. The key signature has two sharps (F# and C#). The dynamic marking *pp* (pianissimo) is indicated at the beginning of each staff. The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together, and rests. Slurs are used to group phrases across measures. The parts are arranged in a four-part setting, with each trumpet having a distinct melodic line.

The development brings forth a quick rhythmic motive introduced in the first Trumpet part. As seen in figure 4.3, dexterity and accuracy can pose a threat to the fluidity and lightheartedness of this section of the sonata. The low brass should be weary of their staggered entrances in bar 86 and 88. This should sound as if one player is performing all of the notes. The Percussion one part at 110 should be as rhythmically stable and have a quiet intensity behind the sixteenth note ostinato on the wood block. The Tuba in measure 126 should look toward a tumbling and unsteady eighth note effect as the rest of the ensemble provides the stable rhythm.

**Figure 4.3 *Symphony in Brass*, Movement I, m. 85-86.**



In the recapitulation, the Horns help move into the transition. At this time, they will be repeating what has already been performed earlier in the exposition in measures 50 and 51, yet there is a slight but essential change, shown in figure 4.4, that will surprise the listener. It is important that the difference between the eighth note and the quarter note triplets are brought out.

**Figure 4.4 *Symphony in Brass*, Movement I, m. 169-170.**

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

The musical notation for the Horns 1-4 in F part, measures 169-170, is shown on four staves. The key signature has one flat (Bb). The notation includes dynamic markings (mf, f) and articulation marks (accents, slurs). The Horn 4 part features a triplet of eighth notes in measure 170. The notes for Horn 1 are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes for Horn 2 are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes for Horn 3 are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes for Horn 4 are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

The coda poses a similar rhythmic ostinato in the Trumpet that is similar to what is shown in figure 4.3. Percussion one continues the ostinato while the Trumpet switch on and off every bar. It is necessary to inform the performers to listen back to the Vibraphone and play as if one person is performing the entire line. Bars 193 and 194, see figure 4.5, need to be rhythmic and absolute to conclude this first movement. Given in this figure is the first Trumpet part. The ensemble is in unison rhythm, but has variable pitch changes.

**Figure 4.5 *Symphony in Brass*, Movement I, m. 193-194.**

Trumpet in B♭

The musical notation for the Trumpet in B♭ part, measures 193-194, is shown on a single staff. The key signature has one sharp (F#). The notation includes dynamic markings (f, sfzp, ff) and articulation marks (accents, slurs). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

## ***Second Movement – Andante con moto***

The technical aspects of the first movement are not as present in this episodic second movement, *Andante con moto*. All aspects of musicality and expression are pertinent toward a well-rounded performance of this particular movement. The beginning and ending of each note need thoughtful care and consideration toward how it is approached and left. The performer on Trombone one needs to be well versed in reading tenor clef as their solo beginning in measure 7, seen in figure 4.6, uses tenor clef. All four Trumpet parts in bars 20 and 21 need to match articulation and balance within the section. This layering effect, figure 4.7, drives into the main chorale theme and accuracy with pitch and tone is important.

**Figure 4.6** *Symphony in Brass, Movement II, m. 7-8.*



**Figure 4.7** *Symphony in Brass, Movement II, m. 20-22.*

Musical notation for four Trumpet parts (1 in B-flat, 2 in B-flat, 3 in B-flat, 4 in B-flat), measures 20-22. The parts are written in treble clef with a key signature of one flat. Measures 20 and 21 show a layered effect with dynamics marked *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure 22 shows the parts continuing with various rests and notes, maintaining the *mf* dynamic.

There are multiple solo lines throughout the movement that bring focus to the artistry of the performer. An example of this can be seen in figure 4.8 where the Tuba solo needs to feel effortless as it traverses the range of the instrument. A good and solid air stream will help any and all performers create support and fluidity to these lines. The first Trumpet's range reaches a high C# during a scalar sixteenth note run. Beginning in bar 58, sixteenth note patterns are passed throughout the sections of the ensemble at a rapid rate. When this occurs, the performers need to know who they are passing the line to and also to whom they are giving the line away.

**Figure 4.8** *Symphony in Brass, Movement II, m. 48-50.*



Similarly, the Trumpet and Horn trade off semi-cadenza lines in bars 67 and 68 as shown in figure 4.9. The Trumpet can take more liberties with tempo, but still needs to remain rhythmically stable and drive the sextuplet to the following downbeat. This brings forth a section of transition in the ensemble where we have rarely seen a unifying rhythmic structure in this movement since the chorale statement. Figure 4.10 shows the unison rhythm performed by the Trumpets and Horns in bars 72 through 74. The contrast between the quintuplet, eighth note triplet, and quarter note triplet give the drive within this new statement. Rhythmic accuracy is crucial to the success of this section.

**Figure 4.9** *Symphony in Brass, Movement II, m. 67-69.*

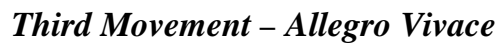


**Figure 4.10** *Symphony in Brass, Movement II, m. 72-74.*

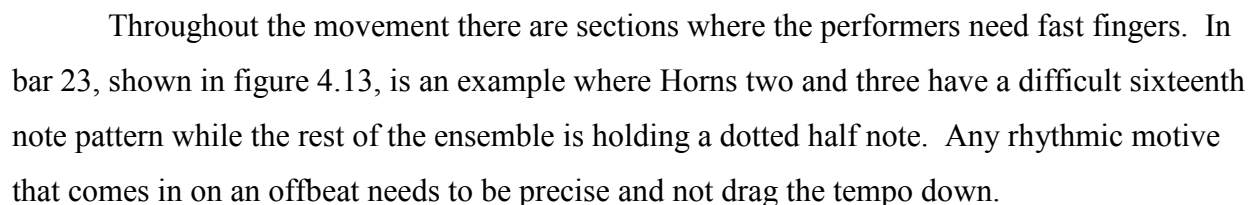


To conclude the movement, an extremely thin texture is used within the ensemble. The notes are not considerably difficult, but the technical aspects of attacks and releases need to be in the forefront of the performer's mind. The first Horn provides a solo line with Trombone accompaniment beginning in bar 99 and continuing on to the final measure. The dynamic indication is to perform this line at a *p* level. Considering the range of the solo line, shown in

**Figure 4.11** *Symphony in Brass*, Movement II, m. 99-103.



**Figure 4.12** *Symphony in Brass*, Movement III, m. 1-7.



**Figure 4.13** *Symphony in Brass, Movement III, m. 23-24.*



The Horn section is presented with another technically difficult passage. Figure 4.14 shows the finesse needed to perform this challenging section. The fourth Horn needs to be confident in their low range as well as the second Horn needing to be confident in their rhythmic precision.

**Figure 4.14** *Symphony in Brass, Movement III, m. 48-52.*

Musical score for Horn 1, 2, 3, and 4 in F, measures 48-52. The key signature is one flat (B-flat), and the time signature is 6/8. Horn 1 plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. Horn 2 plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. Horn 3 plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. Horn 4 plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The first measure is marked with a piano (p) dynamic. The second measure continues the melodic line with a half note G5 and a quarter note F5.

Measure 81 brings the meter into 4/4 with a slight acceleration in tempo. The most technical of considerations at this moment is the passing of the melodic motif. It is switched from first Horn, Trumpet one, and then Trumpet two, three, and Trombone two take over all within the span of three measures. As stated previously in movement two, the treatment of the beginning and end of notes will help achieve seamless transitions between the performers. This remains true all the way through this section until bar 172 when we return to the fanfare statement. But before that is reached, the Trumpets display another rhythmically challenging segment shown in figure 4.15. Subdivision of the beat will help ensure that it sounds like a smooth sixteenth note line void of disjunctive entrances.



**Figure 4.15** *Symphony in Brass, Movement III, m. 33.*

The image shows a musical score for four trumpets in B-flat, measures 33 to 35. The score is written in 4/4 time. Trumpet 1 and 2 have a melodic line starting on G4, moving up to A4, B4, and C5. Trumpet 3 and 4 have a lower melodic line starting on E3, moving up to F3, G3, and A3. All four trumpets play a rhythmic pattern of eighth notes: quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note, quarter rest. The notes are: Trumpet 1: G4, A4, B4, C5; Trumpet 2: G4, A4, B4, C5; Trumpet 3: E3, F3, G3, A3; Trumpet 4: E3, F3, G3, A3.

With the return of the A section at measure 172, the ensemble needs to pay particular attention to making sure that style is consistent with the opening theme performed earlier. The concluding five bars bring a rousing conclusion to the symphony, but pose a rhythmical threat when it comes to accuracy. Counting as well as accurate entrances and correct accidentals in the sixteenth note passages in bars 196 and 197 will help make the unison rhythms sound much more stable and final. Muting of the gong and suspended cymbal at the end of the piece is crucial and should not have any sound hang over the ensemble's release.

## Unit V. Stylistic Considerations

A technically proficient performance on any piece of literature is all well and good, but if void of style and emotion, the true message of the piece is lost in translation. This is applicable to Ewazen's *Symphony in Brass*. Each of the three movements has their own distinct style. It is up to the conductor of this piece to portray exactly what style is necessary in their conducting.

### *First Movement – Andante*

The opening theme of this movement needs to be haunting and void of “human sounds.” “Human sounds” infer articulations that do not contribute to the fluidity and serenity of this beginning statement. For the entirety of this movement, and the entire piece for that matter, all articulations need to be vastly different than the next. If an accent is given, weight is necessary and in contrast fluidity of the line is needed when slurs or legato marks are present. Specific examples will be presented later in the discussion of stylistic considerations.

The ebb and flow of the dynamics need to be adhered to strictly in order to fully portray the correct sentiment of the introduction. In measures 10 and 12, the Vibraphone is the predominant voice. As the ensemble decrescendos, the Vibraphone crescendos leading to a change in the harmonic structure. This can be very difficult for a conductor to express in their conducting. This is when he or she takes the liberty of conducting the solo line, which in this case is the Vibraphone seen in figure 4.16.

**Figure 4.16** *Symphony in Brass, Movement I, m. 10-13.*

The musical score for Figure 4.16 shows measures 10-13 of the first movement of *Symphony in Brass*. The score is written for eight parts: Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Trumpet 4 in Bb, Horn 3 in F, Horn 4 in F, Bass Trombone, and Vibraphone. The key signature is one flat (Bb) and the time signature is 4/4. The Vibraphone part is the solo line, featuring a crescendo from *p* to *mp* and then a decrescendo back to *p*. The brass parts are mostly static, with some decrescendos in measures 10 and 12.

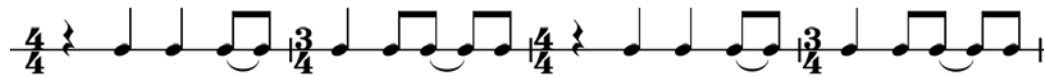
What makes the introduction have such a haunting and yearning feeling are the suspensions given in many voices. Figure 4.17 is a visual representation as to what feels like the most critical use of suspension in this opening segment. Though the notes and rhythms are no more contrasting than its preceding lines, the blatantly obvious major tonality in the Trumpets from bars 15 and 16 makes these two measures feel even more sorrowful than any heard previously. It is this use of tension and release that creates a foreshadowing of what this entire piece is all about. Whether note-to-note, phrase-to-phrase, or movement-to-movement, tension will undoubtedly create an emotionally satisfying resolution.

**Figure 4.17** *Symphony in Brass, Movement I, m. 13-14.*

The musical score for Figure 4.17 shows measures 13-14 for six brass instruments: Horn 3 in F, Horn 4 in F, Trombone 1, Trombone 2, Euphonium, and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: Horn 3 in F (A4, B4), Horn 4 in F (A4, B4), Trombone 1 (G3, A3), Trombone 2 (G3, A3), Euphonium (F#3, G3), and Tuba (F#3, G3). The notes are marked with a piano (p) dynamic and a fermata.

A conducting style preference is brought forth in the beginning measures of the exposition. There is a succession of 4/4, 3/4, 4/4 measures beginning in measure 36 also shown in figure 4.18. It is the conductor's choice whether or not to conduct the 3/4 bars in that meter, or assume the 6/8 feel that the rhythm is providing. For this occasion, the 3/4 measures were conducted with the 6/8 dance feel. This was chosen all due to style considerations. It is the performer's innate impulse to provide weight on the downbeat and the & of beat two with this particular rhythm.

**Figure 4.18** *Symphony in Brass, Movement I, m. 36-39.*



In conjunction with the previous statement, any bit of rhythmic structure that provides syncopation needs a certain emphasis brought to the line. Figure 4.19 is an example of how this particular rhythmic motive brings forward momentum toward a resolute ending. Here, the ensemble has this unison, syncopated rhythm. When the half note is reached in measure 194 after the syncopation is heard, the more simple rhythm gives finality and closure to this movement.

**Figure 4.19** *Symphony in Brass, Movement I, m. 193-194.*



Melding seamlessly through phrases is another stylistic concern of the performers as well as the conductor. As it was referred to in rehearsals, the passing of the “baton” needs to be ever present in the performer’s mind. In doing so, seamless transitions into different segments will make style changes more apparent.

## ***Second Movement – Andante con moto***

The second movement presents the ensemble with the most difficult presentation of style. Though notes and rhythms are on the lower end of the difficulty spectrum, performing with appropriate emotion, strength, and precision take the forefront when it comes to rehearsal considerations.

In the opening measures, the Euphonium gives us the first appearance of the melodic theme. Shown in figure 4.20, the soloist can treat this as a quasi-cadenza, careful not to take too much liberty with tempo. The suspended cymbal roll in the first measure needs to adhere strictly to the dynamics and make a conscientious effort to create sound without hearing the mallet strike the cymbal.

**Figure 4.20** *Symphony in Brass, Movement II, m. 1-5.*



It is a particular concern when performing any slower movement to keep the momentum going. More often than not, ensembles play on the back end of the beat making their performance seem laborious and drawn out. By moving that emphasis to the front end of the beat, it thereby transforms the sound into something that pushes forward with purpose. Ewazen has used the technique of layered entrances, like the measures in figure 4.21, to give emphasis to this concept of forward motion.

**Figure 4.21** *Symphony in Brass, Movement II, m. 20-22.*

Trumpet 1 in B $\flat$

*mp*

*mf*

Trumpet 2 in B $\flat$

*mp*

*mf*

Trumpet 3 in B $\flat$

*mp*

*mf*

Trumpet 4 in B $\flat$

*mp*

*mf*

When the thematic motive returns, it is up to the conductor to add his or her own take as to how this is performed. In this instance, a bit of tenuto is placed on the pick up to the phrase. By creating this form of tension, the resolution of the following beat is far more satisfying if time was not taken.

Seen in figure 4.22, the first Trumpet and Horn have similar rhythms that can be performed in a cadenza-like manner. Technical considerations of this passage were discussed in the previous section. For style purposes, it should feel as if the sextuplets are tumbling toward the following downbeat. This goes along with the aforementioned concept of forward momentum.

**Figure 4.22** *Symphony in Brass, Movement II, m. 67-69.*

The image shows a musical score for two instruments: Trumpet 1 in Bb and Horn 1 in F. The score is written for measures 67, 68, and 69. The key signature has one sharp (F#) and the time signature is 4/4. The Trumpet part (top staff) begins in measure 67 with a melodic phrase starting on G#4, marked *mf*. It features a triplet of eighth notes (G#4, A4, B4) followed by a sextuplet of eighth notes (B4, C5, D5, E5, F#5, G#5). In measure 68, the phrase continues with a triplet of eighth notes (A4, B4, C5) and a sextuplet of eighth notes (D5, E5, F#5, G#5, A5, B5). In measure 69, the instrument has a whole rest. The Horn part (bottom staff) is silent in measure 67. In measure 68, it enters with a melodic phrase starting on F3, marked *mf*. It features a triplet of eighth notes (F3, G3, A3) followed by a sextuplet of eighth notes (B3, C4, D4, E4, F#4, G#4). In measure 69, the phrase continues with a triplet of eighth notes (A3, B3, C4) and a sextuplet of eighth notes (D4, E4, F#4, G#4, A4, B4).

Following the return of the motive, all performers should leave this movement in the same style as it began with the Euphonium solo. All suspensions should have tension and release and the Horn solo needs to soar over the top and reach the high G# with support and be in tune and tone.

### ***Third Movement – Allegro Vivace***

This *Allegro Vivace* movement begins joyfully with a multimetric opening statement. Figure 4.23 indicates the rhythmic aspect of this passage. Where style comes in is on the emphasis of beat placement. As indicated in the score markings in Appendix A, the beat emphasis should be as follows: | | | Δ | | | | Δ | | . The small vertical line represents a duple feel whereas the triangle represents a triple feel. It is when each of these are reached that the performers, as well as the conductor, place particular emphasis on this beat. This gives us a slight lilt in style similar to 18<sup>th</sup> century hunting calls.

**Figure 4.23** *Symphony in Brass, Movement III, m. 1-7.*



Articulations are particularly important within this movement. Whether accents, staccatos, legato, or tenuto markings, each are to be given care and attention to how they are performed. The contrast of an accented pattern followed by a legato passage creates that stark style change that Ewazen was considering during composition.

At measure 99, the Euphonium is presented with a challenge in flexibility (figure 4.24). It is also at this time where it was chosen to move the tempo forward. The ensemble has this beautifully flowing line at a subito *p* dynamic. The contrasting articulations in the Euphonium give great life to this section of the movement.

**Figure 4.24** *Symphony in Brass, Movement III, m. 99-103.*



The concluding bars of this movement bring vivacity, vigor, and exuberance after a short lived allargando section. When the trumpets reinstate the motive in measure 172, it needs to be

crisp and intense as the tempo rises in speed and the dynamics rise in volume. Finally at measure 190, the entire ensemble is tutti with the rhythmic motive, including the percussion. This is a time of proclamation and unshakeable certainty. It is when measure 196 hits (figure 4.25) that one final sense of frenzy is given. This swirling motive helps make the final bars more resolute and ultimate. It is advised to back off the dynamic level to *f* instead of *ff* in the final bar. This leaves room for growth without being a detriment to tone quality and pitch.

**Figure 4.25** *Symphony in Brass, Movement III, m. 196-197.*

The musical score for Figure 4.25 shows the following parts and dynamics:

- Trumpet 2 in B $\flat$** : Rest in measure 196, *mf* in measure 197.
- Trumpet 3 in B $\flat$** : Rest in measure 196, *mf* in measure 197.
- Trumpet 4 in B $\flat$** : Rest in measure 196, *mf* in measure 197.
- Horn 4 in F**: *f* in measure 196, *mp* in measure 197.
- Trombone 1**: *mp* in measure 196, *mp* in measure 197.
- Trombone 2**: *mp* in measure 196, *mp* in measure 197.
- Bass Trombone**: *mp* in measure 196, *mp* in measure 197.
- Euphonium**: *mp* in measure 196, *mp* in measure 197.



## Unit VI. Musical Elements

Throughout the entirety of this work, independence of parts is apparent. The instrumentalists need to be proficient in performing their own line. More often than not, individual players must take a soloistic approach to their performance. Also use the rehearsal time to learn the parts of other instruments. It is only at this time when true musicality can be reached. The technique of listening across the ensemble to other lines will only help in creating a well-rounded performance.

### *First Movement – Andante*

Beginning in a mysterious fashion, the ensemble lends to the haunting nature by paying strict attention to the detailed nature of the dynamics. The ebb and decay given in the four bar phrases creates a basis for the movement to continue. Meter and tempo changes create variety in this sonata form movement. Clean transitions and correct style will enhance the musicality and effectiveness of the performance.

### *Second Movement – Andante con moto*

Being the second in a series of three movements, *Andante con moto* is the typical “slow” movement in this symphony. The Euphonium sets the tone with the melodic statement heard throughout this movement (figure 4.27). It is after hearing this that more elaborate ornamentation is brought to the theme. Depth of tone, timbre, and intonation is crucial to portray the emotional qualities that this movement possesses.

**Figure 4.26** *Symphony in Brass, Movement II, m. 1-5.*



It is also important to understand where the climax of the piece happens. As a musician, when we find a melodic fragment in which we feel emotionally connected to, such as the lines happening in this movement, all sense of form and balance is lost. The performers need to utilize restraint so that when the climax does happen, in bar 95, there is a greater sense of satisfaction upon its arrival.

Throughout rehearsals, continuation of the line was a common statement made. With the addition of tenutos and the taking of time, the performers need to have the mindset to fuel themselves enough to see through the bar lines and pass the melodic line on to the next performer.

### ***Third Movement – Allegro Vivace***

This joyous and dance-like movement may lack the smooth and flowing lines that the first two movements have presented, but there is no void of musicality.

The ensemble needs to use the changing of meter in their favor. The effortless transitions between meters will help with phrasing and creating a musical line without making it sound as if the music is being read measure by measure.

As stated previously, dynamics are key in this movement as well. In comparison from the other movements, there are fewer lyrical lines presented. Ewazen has dictated extreme variances in dynamic contrast. By doing so, he has allowed for more contrasts in volume and timbre rather than articulation.

## Unit VII. Form and Structure

**Table 4.3 Form and Structure of Movement One**

**Andante**

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Introduction</b>	<b>1-24</b>	
	1-8	Horns 1 & 2 share the melodic content.
	9-13	Vibraphone is the prominent voice.
	14-24	Harmonic voicing leading to transition.
<b>Transition</b>	<b>25-32</b>	
	25-28	Forward movement with the trumpet and low brass.
	29-32	Trumpet one with a cadenza-like solo.
<b>Exposition</b>	<b>33-81</b>	
	33-35	Layered statements of the rhythmic motive.
	36-47	The rhythmic motive is passed throughout the ensemble with various entrances and soloistic lines.
	48-52	A transitional phrase between the Trombones and Horns bringing the motive back to the Trumpets.
	52-66	A return of the melodic statement, yet slightly altered with more rhythmic intensity and complexity.
	67-76	Layered Trumpet sixteenth notes over a powerful Horn solo.
<b>Transition</b>	<b>77-84</b>	Begins with a soaring Trumpet line and momentum building dynamics and syncopation in the Horns, Trumpets, and Percussion.
<b>Development</b>	<b>85-148</b>	
	85-109	The Trumpets have the melodic content as the low brass and Percussion provide solidifying chords.
	110-125	A Woodblock creates a quiet intensity as the frenzied brass drives into the next statement at bar 126.
	126-146	The tumbling Tuba solo begins this section of music that seems unstable leading into the next transition.

<b>Transition</b>	<b>147-154</b>	
<b>Recapitulation</b>	<b>155-170</b>	
	155-166	Trumpets and percussion bring back the melodic motive with some alterations in the accompanying voices. Horns return with their familiar layered entrances with a change in eighth notes to a triplet figure in the last two beats.
<b>Transition</b>	<b>171-184</b>	
	171-174	Mallet percussion and Trumpets.
	175-184	Layered entrances in the Horns and Trumpets conclude the transition while the low brass provides a relentless underlying ostinato pattern ending in a resolute downbeat in 184.
<b>Coda</b>	<b>185-194</b>	
	185-192	Trumpets and percussion perform the sixteenth note ostinato over a soaring Horn line. Low brass continues to provide the answer to the call of the Horns on beats three and four.
	193-194	Tutti unison rhythm bringing the movement to a close.

**Table 4.4 Form and Structure of Movement Two**

**Andante con moto**

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Introduction</b>	<b>1-8</b>	
	1-4	Euphonium enters with the main melodic motive.
	4-8	High brass answers as the solo Trombone gives a counter-line.
<b>Section “A”</b>	<b>9-37</b>	
	9-24	First Horn continues with the melody as further ornamentation is given through delayed entrances and new melodic material. This is the first statement of the motive of Section “A”. Horns and low brass present this first at a piano dynamic as the Trumpets use rhythm to move the ensemble to its forte dynamic and unifying statement.
<b>Section “B”</b>	<b>38-66</b>	

	38-66	The entirety of Section “B” utilizes instability by tumbling rhythms and varied entrances. The use of multi-meter phrasing aids in this feeling.
<b>Section “C”</b>	<b>67-80</b>	
	67-80	A semi-cadenza in the trumpet and Horn bring on the most tumultuous section of this movement. The use of triplet and quintuplets give the sense of “rushing” to the downbeat of the next bar.
<b>Transition</b>	<b>81-86</b>	
<b>Section “A”</b>	<b>87-99</b>	A recurrence of the proud “A” statement. In this instance, the tutti ensemble needs to be at its fullest to give support to the climax of the movement.
<b>Coda</b>	<b>100-104</b>	A calm close with Horn.

**Table 4.5 Form and Structure of Movement Three**

**Andante con moto**

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Section “A”</b>	<b>1-11</b>	
	1-7	Trumpets, low brass, and Percussion introduce a joyful fanfare statement to the third movement.
	8-11	Horns enter with a countermelody.
<b>Section “B”</b>	<b>12-80</b>	
	12-34	Interplay of delicate motivic playing between the sections of the ensemble.
	35-42	Bass Trombone solo.
	44-57	Call and response throughout the ensemble.
	59-68	Trumpet solo over a playful Horn line.
	69-80	Increasing agitation in dynamics as well as articulations.
<b>Section “C”</b>	<b>81-126</b>	
	81-103	Movement forward. Slight tempo change (quicker). Passing

		of the motivic line throughout sections as solo parts.
	103-113	Majestic Tuba solo with support.
	113-119	Quasi-transitional statements building up to bar 120.
	120-127	Layered/offset entrances of the “C” motive.
<b>Transition</b>	<b>127-153</b>	
	127-137	Haunting subito pp exchanges.
	138-146	Strength in the low brass over alternating Trumpet exchanges.
	147-153	Poco accelerando with intensity and drama. HUGE gong solo.
<b>Section “C<sup>1</sup>”</b>	<b>154-171</b>	
	154-171	Expansion of the original “C” motive in the Horn as the Trumpet and Trombone perform the archetype.
<b>Section “A”</b>	<b>172-193</b>	
	172-178	Trumpets re-state the original theme at a mp dynamic.
	178-179	Low brass and percussion bring the ensemble to a more courageous emotion.
	180-193	Tutti ensemble.
<b>Coda</b>	<b>194-200</b>	
	194-200	Drawing to an electrifying close.

## Unit VIII. Suggested Listening

The suggestions listed below have been selected due to various compositional and stylistic techniques apparent in each, not necessarily their relevance to a Brass Ensemble.

Balmages, Brian – *Symphony No. 1 for Brass*

Ewazen, Eric – *Shadowcatcher*

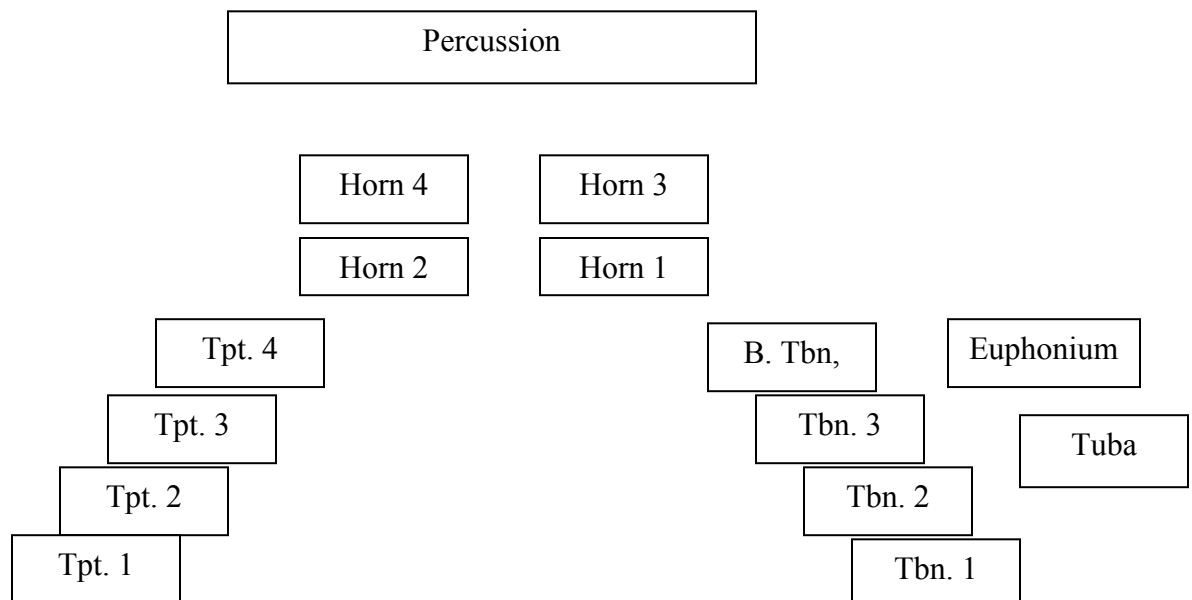
Gillingham, David – *Be Thou My Vision*

Gillingham, David – *Summer of 2008*

## Unit IX. Seating Chart and Acoustical Justification

The graduate recital took place in McCain Auditorium on the campus of Kansas State University. The acoustical atmosphere in this venue is very live. A tight set up will help with the phasing problems present in such a hall. Also, because of specific aspects to the McCain stage, it was necessary to have the tuba and Euphonium toward the outer lip of the stage in order for the sound to be projected out to the audience instead of up and become lost in the ceiling.

**Figure 4.27 Seating Chart**



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1: January 31, 2010*

**Ensemble: Brass Ensemble**

**Announcements: Recital is on Wednesday, March 10<sup>th</sup>, 2010**

**Literature: *Symphony in Brass***

**Time: 60 minutes**

<b>Rehearsal</b>  1. Read movements II and III straight down to jog the ensemble's memory. If there are bumps in the road, find a landmark and continue.  2. Run movement I. Rehearse extensively <ul style="list-style-type: none"><li>• 56 – 60. Slowly and work up to tempo.</li><li>• 110 – 126. Entrances and releases.</li><li>• 149 – 155. Style changes.</li><li>• 175 – 184. Ostinato underneath melodic line.</li><li>• Coda.</li></ul>	<b>Evaluation</b> <ul style="list-style-type: none"><li>• Focal point conducting needs to go away.</li><li>• Releases of individual players can become better.</li><li>• TUNING! Take a pitch before rehearsal begins, not during rehearsal.</li></ul>
	<b>Next Rehearsal:</b> <ul style="list-style-type: none"><li>• Movement II.</li><li>• Smooth transitions between phrases.</li><li>• Run Movement I to review concepts.</li></ul>



***Rehearsal Plan – Rehearsal #2: February 7, 2010***

**Ensemble: Brass Ensemble**

**Announcements: Those who are not in Wind Ensemble need to make sure to attend dress rehearsal on Wednesday, 10<sup>th</sup> at 3:30.**

**Literature: *Symphony in Brass***

**Time: 60 minutes**

<p style="text-align: center;"><b>Rehearsal</b></p> <ol style="list-style-type: none"><li>1. Begin working with Movement II<ul style="list-style-type: none"><li>• Euphonium needs to become more musical</li><li>• Entrances and releases.</li><li>• Quintuplet figures beginning in measure 71.</li><li>• Dynamic contrasts.</li></ul></li><li>2. Run Movement I for remembering.</li></ol>	<p style="text-align: center;"><b>Evaluation</b></p> <ol style="list-style-type: none"><li>1. More freedom in the Euphonium solo.</li><li>2. Conduct the music, not the meter.</li><li>3. Attacks and releases are poor at best.</li><li>4. Dynamic contrasts.</li></ol>
	<p style="text-align: center;"><b>Next Rehearsal</b></p> <ol style="list-style-type: none"><li>1. Movement III.</li><li>2. Run Movement I and II.</li></ol>

***Rehearsal Plan – Rehearsal #3: February 14, 2010***

**Ensemble: Brass Ensemble**

**Literature: *Symphony in Brass***

**Announcements: Happy Valentine's Day!**

**Time: 60 minutes**

<p style="text-align: center;"><b>Rehearsal</b></p> <p>1. Movement III</p> <ul style="list-style-type: none"><li>• Tempo and style of the opening section.</li><li>• Entrance of the Horns in bar 8.</li><li>• Keep the pulse consistent!</li><li>• Listen for the melodic line.</li><li>• Transitions.</li><li>• GONG!</li><li>• Accelerando in 147.</li></ul> <p>2. Run Movement I and II.</p>	<p style="text-align: center;"><b>Evaluation</b></p> <ol style="list-style-type: none"><li>1. Less time talking, more time rehearsing.</li><li>2. Attacks and releases are still not what they need to be.</li><li>3. Poco accel is good, but the tempo could be more solidified in the beginning of the Bass Trombone part.</li><li>4. Work on the cut off at the end. Think of the style in which you want to leave the piece.</li></ol>
	<p style="text-align: center;"><b>Next Rehearsal</b></p> <ol style="list-style-type: none"><li>1. Back to work on Movement I.</li><li>2. Run the piece with the final 25 minutes of the rehearsal.</li></ol>

***Rehearsal Plan – Rehearsal #4: February 21, 2010***

**Ensemble: Brass Ensemble**

**Announcements:** Those who are not in Wind Ensemble need to make sure to attend dress rehearsal on Wednesday, 10<sup>th</sup> at 5:30.

**Literature: *Symphony in Brass***

**Time: 60 minutes**

<p style="text-align: center;"><b>Rehearsal</b></p> <ol style="list-style-type: none"><li>1. Begin working with Movement I.<ul style="list-style-type: none"><li>• Find the pulse in the opening sections without “tap-ability” of the foot.</li><li>• Transition from 32 into 33.</li><li>• Rhythms in the low brass beginning in measure 85.</li><li>• Dynamic contour.</li><li>• Trumpets in the coda. Accuracy!</li></ul></li><li>2. Run the entire piece with the last 25 minutes.</li></ol>	<p style="text-align: center;"><b>Evaluation</b></p> <ol style="list-style-type: none"><li>1. Attacks and releases are getting resolved. The most unsteady sections are in the transitional areas.</li><li>2. Ignore the meter, conduct the music.</li><li>3. Get out of the score!</li><li>4. No focal point conducting.</li></ol>
	<p style="text-align: center;"><b>Next Rehearsal</b></p> <ol style="list-style-type: none"><li>1. Focus on Movement III.</li><li>2. Find the weaknesses and address them!</li></ol>

***Rehearsal Plan – Rehearsal #5: February 28, 2010***

**Ensemble: Brass Ensemble**

**Literature: *Symphony in Brass***

**Announcements:**

**Time: 60 minutes**

Rehearsal	Evaluation	
<ol style="list-style-type: none"><li>Movement III<ul style="list-style-type: none"><li>Start with the Trumpet and Trombone fanfare at the beginning and then transition to when the Trumpets re-state the theme and make a difference in the style and sound!</li><li>Clarity in the 5/8 bars. Don't rush the eighth note pulse.</li><li>More strength is needed in the lower Horns.</li><li>Work the Transitions.</li></ul></li><li>Run the entire piece with the 25 remaining minutes.</li></ol>	<ol style="list-style-type: none"><li>Remind the ensemble that there is more soloistic playing necessary in each part. As this is a chamber group, each performer needs to project their part when necessary as well as identify when they are not the melodic content.</li></ol>	
	<th data-bbox="976 922 1856 967">Next Rehearsal</th> <td data-bbox="976 967 1856 1276"><ol style="list-style-type: none"><li>We will only have time to run the piece from top to bottom.</li></ol></td>	Next Rehearsal

***Rehearsal Plan – Rehearsal #6: March 7, 2010***

**Ensemble: Brass Ensemble**

**Literature: *Symphony in Brass***

**Announcements: Call time is 7:15 pm in 201 on the 10<sup>th</sup>.**

**Time: 30 minutes**

<p style="text-align: center;"><b>Rehearsal</b></p> <p>Run the entire piece for a “dress rehearsal.”</p> <p>Focus on:</p> <ul style="list-style-type: none"><li>Attacks/releases</li><li>Phrasing</li><li>Conducting contour</li><li>Facial expressions</li></ul>	<p style="text-align: center;"><b>Evaluation</b></p> <ol style="list-style-type: none"><li>1. Careful of the breaths taken at the beginnings of phrases to make sure they are not too loud or could be heard by the audience.</li><li>2. Time taken in between movements.</li><li>3. Ensemble presence.</li></ol>
	<p style="text-align: center;"><b>Next Rehearsal</b></p> <p>No next rehearsal. Concert is March 10<sup>th</sup>.</p>

## CHAPTER 5 - Dances with Winds

### Unit I. Composer

**Figure 5.1 Photo of Shelley Hanson**



Shelley Hanson, a Twin Cities composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Hanson's compositions have been performed throughout the United States, Europe, Latin America, Asia, and Australia. Also a conductor, record producer, and Clarinetist, she and her band, *Klezmer and All that Jazz*, have performed her Concerto for Kelzmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. *Klezmer and All that Jazz* recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale, *The Dybbuk*. Principal Clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*. After receiving a PhD in Performance, Music Theory, and Music Literature from Michigan State University, Hanson conducted university orchestras and wind ensembles for 15 years and is currently sitting as a professor of Clarinet at McCalester College in St. Paul, Minnesota.

**Table 5.1 Notable Compositions by Shelley Hanson**

<b>Name</b>	<b>Publisher</b>	<b>Date Published</b>
Tocata from <i>Islas y Montañas</i>	Boosey & Hawkes	2003
Volver a la Montaña from <i>Islas y Montañas</i>	Boosey & Hawkes	2003
Seis Manuel from <i>Islas y Montañas</i>	Boosey & Hawkes	2003
La Tumba de Alejandro Garcia Catrula from <i>Islas y Montañas</i>	Boosey & Hawkes	2003
Albanian Dance	Boosey & Hawkes	2005
Patapan	Boosey & Hawkes	2005
Dances with Winds	C. Alan Publications	2008

## Unit II. Composition

*Dances with Winds* (2008) came into being by route of the Cochran Chamber Commissioning Project. Jim Cochran, owner of Shattinger Music Company, was inspired to create this venue to “introduce, inspire, and educate young musicians as to the joys of chamber music through shared music making and commissioning.”<sup>12</sup> Kansas State University happens to be on the consortium for this piece along with many notable schools and universities.

In *Dances with Winds*, not only has Shelley Hanson created a significant new piece for the repertoire of chamber music, but she has also generated a musical venue to create a different sounding performance each time this piece is played. With flexible instrumentation and improvisational Percussion parts, Hanson gives way to generating a truly “ethnic” production.

The following is the program note taken from the score and written by Shelly Hanson. This is the most concise representation of the work. More detail about each of the folk tunes will be discussed in Unit III, Historical Perspective. Also listed in table 5.2 are the various types of instrumentation Hanson has made available.

*Dances with Winds* is based on folk tunes from three very different European regions.

Movement 1, *Gaida*, is named after the Macedonian bagpipe, which is less strident tha[n]\* the Celtic bagpipe. The two famous bagpipe tunes that are used show that a *gaida* can sound either very plaintive or very joyful.

Movement II, *The Irish Star*, uses the well-known Irish folk tune “The Star of the County Down.” Most often played in march tempo, this tune also can be performed as a waltz. Both versions are used here.

Movement III, *Serbian Dance*, is a very fast folk dance called a “kolo.” This particular tune is often referred to as “Ciganski Urnebes.” *Urnebes* is a very popular type of Serbian salad, and *Ciganski* means “Gypsy,” so this wild dance is a “Gypsy Salad.”<sup>13</sup>

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<sup>12</sup> Shelley Hanson, *Dances with Winds*, (Greensboro, North Carolina: C. Alan Publications, 2008), p. 2.

<sup>13</sup> Ibid., 2.

\* Spelling corrected from the original “that” to “than.”



**Table 5.2 Instrumentation**

<b>PREFERRED INSTRUMENTATION</b>	<b>ALTERNATE INSTRUMENTS</b>
<b>Flute 1</b>	
<b>Flute 2/Piccolo</b>	
<b>Oboe</b>	Soprano Saxophone or Bb Clarinet
<b>Bb Clarinet 1</b>	
<b>Bb Clarinet 2</b>	Alto Saxophone
<b>Bassoon</b>	Bass Clarinet or Euphonium
<b>Horn 1</b>	Alto Saxophone
<b>Horn 2</b>	Tenor Saxophone
<b>Bb Trumpet 1</b>	Bb Clarinet, Soprano or, Alto Saxophone
<b>Bb Trumpet 2</b>	Bb Clarinet, Soprano or, Alto Saxophone
<b>Trombone</b>	Bassoon, Bass Clarinet, Tenor Saxophone
<b>Tuba</b>	Euphonium, Trombone, Bassoon, Bass Clarinet, Contrabass Clarinet, String Bass (Baritone Saxophone may be used only for <i>Serbian Dance</i> unless another instrument also plays the part)
<b>Optional Percussion (Drum Set)</b>	
<b>Optional Timpani and Xylophone</b>	

### Unit III. Cultural Perspective

A giant in the realm of folk music, Shelley Hanson has created a set of dances that will envelop the performer and listener in the various cultural intricacies of each of the three regions in Europe. As this piece deals with more culture than history, the title of this unit has been changed from “Historical Perspective” to “Cultural Perspective.” Each of the three movements displays one or two cultural and musical elements for which the music has been derived.

#### *Macedonian Music and the Gaida (Bagpipe)*

The region known as Macedonia, figure 5.2, is not a single nation, but is divided between three states: Greece, Bulgaria and the Former Yugoslav Republic of Macedonia. For this movement, the primary focus will be placed upon Bulgaria and their incorporation of music into their lifestyle.

Timothy Rice sets the tone of Bulgarian music in an article entitled, *Aspects of Bulgarian Musical Thought*. It is here where an in-depth look into traditional Bulgarian musical practices helps traverse the bridge between understanding and implementation.

“...Bulgarians danced dances and sang songs; they never played them.”<sup>14</sup> This particular quote has so much meaning behind the way that Bulgarians viewed music in their lives. Today, people in Western cultures say that they “played a waltz” or “played a love song.” In the Bulgarian tradition, one would “played a tune for a waltz” or “played a tune for a love song.”

An intriguing reference is found in this article about gender roles in music. “...while women sing on every important ritual occasion and to accompany field and housework, men typically sing only in taverns or when celebrating and drinking in someone’s home or at a wedding or religious holiday. In these cases they are more commonly called drunks (*pianitsi*) than singers (*pevtsi*). While women sing when perfectly sober as a natural and necessary adjunct

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<sup>14</sup> Timothy Rice, *Music in Bulgaria: Experiencing Music, Expressing Culture*, (New York: Oxford University Press, 2004), p. 18.

to ritual and work, men sing mostly under the influence of alcohol. Song is expected of women, induced in men.”<sup>15</sup>

Historically, the Bulgarians thought that music and song were two very specific entities of music and that they should never be mixed. Song lends itself to the usage of words to portray ideals, opinions, and entertainment. Music is used for personal diversion as in public entertainment, shepherding, eating, and dancing. Throughout these rituals and celebrations, instrumental accompaniment began to gain more popularity throughout the ages. “European harmony and musical instruments such as the clarinet, violin, and accordion began to filter into village music, in come cases replacing traditional village instruments such as the *gaida* and adding chordal accompaniment to traditional solo and unison performance styles.”<sup>16</sup>

A *gaida*, pronounced “Gi-dah”, is a bagpipe originating in Southeastern Europe and was one of the more common accompaniment instruments. Less strident than the more popular Celtic counterpart, the *gaida*, figure 5.3, performs 9 diatonic and 2-3 chromatic tones. The most commonly used keys are B and A, though lower keys are also available. The *gaida* repertoire includes folk dances and songs, which are performed typically during festive occasions. It is played both solo or as part of a folk ensemble in performing folk dances or instrumental improvisations.

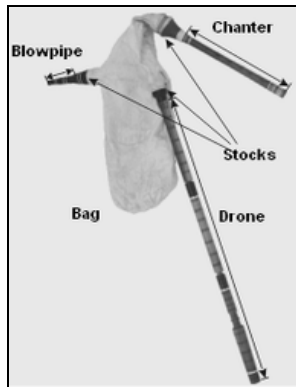
**Figure 5.2 Region of Macedonia**



<sup>15</sup> Ibid, 48.

<sup>16</sup> Ibid, 25.

**Figure 5.3 Photo of a *Gaida***

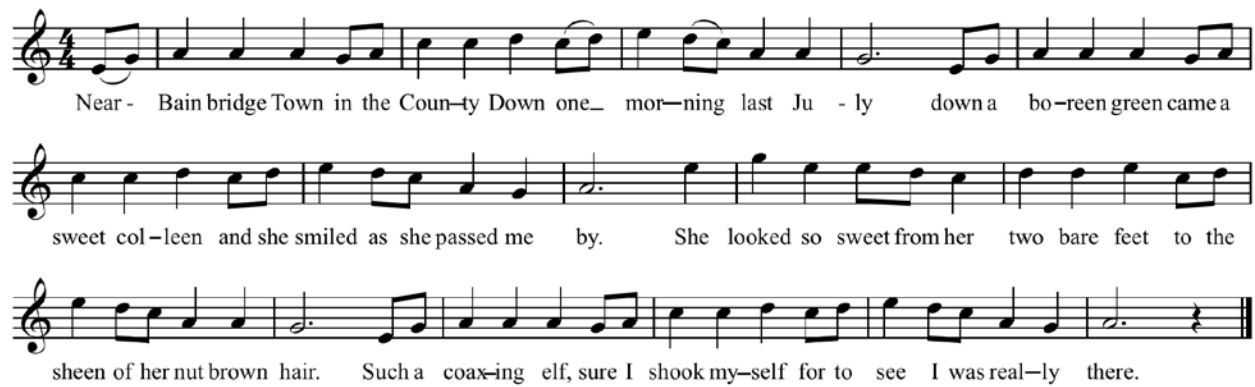


### ***The Irish Star***

“Star of the County Down”, or originally known as “Dives and Lazarus”, is the well-known folk tune upon which *The Irish Star* imparts its melody. It is sung from the point of view of a young man who comes to meet a delightful lady by the name of Rose (or Rosie) McCann. Rose is referred to as the “Star of County Down.” This young man’s short encounter leaves him infatuated and dreams of marrying Rose. Uniquely, this tune has gained popularity as either a waltz or march.

This melody is pentatonic in nature and can be identified in many hymn tunes and folk tunes from other countries. A popular adaptation to this tune is “The Fighting 69<sup>th</sup>”, which is about the famed Irish Brigade of the American Civil War. Also, Ralph Vaughan Williams has used the tune as the basis for his piece *Five Variants of Dives and Lazarus*. Though it remains popular in hymns and compositions, the “Star of County Down” has remained a popular pub standard in Ireland.

**Figure 5.4 Tune to “Star of the County Down”**



**Chorus**

*Verse 2:*

As she onward sped, sure I scratched my head, and I looked with a feeling rare.  
So I said, said I, to a passer-by, "Who's the maid with the nut-brown hair?"  
Sure he smiled at me, and he says, says he, "That's the gem of Ireland's crown.  
Young Rosie McCann from the banks of Bann. She's the star of the County Down."

*Chorus:*

From Bantry Bay up to Derry Quay  
and from Galway to Dublin Town,  
no maid I've seen like the brown colleen  
that I met in the County Down.

**Chorus**

*Verse 3:*

At the harvest fair she'll be surely there, and I'll dress in my Sunday clothes.  
With my shoes shone bright and my hat cocked right, for a smile from my nut-brown Rose.  
No pipe I'll smoke, no horse I'll yoke, 'till my plow's a rust-covered brown.  
'Til a smiling bride by my own fireside sits the star of the County Down.

**Chorus**

## ***Serbian Dance***

The music found in the last movement, *Serbian Dance*, represents a fast two-beat dance called a “kolo.” Meaning a wheel or circle, a “kolo” is danced by a group of people in a ring, clasp each other’s hands and wheeling for right to left and back again. The upper body hardly moves at all; all the hard work is done below the knee and the feet weave the most intricate patterns. The *gaida* performer, as seen previously in this unit, used to be an essential member of society as a “kolo” would break out in most social occasions and is mandatory at wedding celebrations. As times have changed, there are few bagpipers to be found and accordion or keyboard performers have replaced those still remaining.<sup>17</sup>

<sup>17</sup> Kim Burton, “Serbia and Montenegro,” *World Music: The Rough Guide*, (London: The Rough Guides, 1999), p. 274.

Shelley Hanson has used a particular tune that is referred to as “Cignaski Urnebes.”  
*Urnebes* is a very popular type of Serbian salad, and *Ciganski* means “Gypsy,” so this wild dance is a “Gypsy Salad.”

## Unit IV. Technical Considerations

*Dances with Winds* explores the technical prowess of the woodwind players. This is fitting due to the nature of traditional musical instruments found in Macedonia, Ireland, and Serbia. Typically, instruments used in all three regions are focused aerophones along with drums, but brass instruments are common in the more contemporary Serbian ensembles. As Shelley Hanson is a woodwind specialist, the melodies have been transcribed into the Flute, Oboe, Clarinet, and Bassoon and present the individual technical facility of the performers.

### *Gaida*

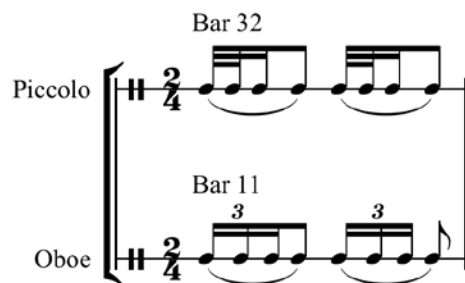
In this first movement, there are particular rhythmic intricacies within the soloistic lines that need to be distinct as the performer plays them. Figure 5.5 is the opening Oboe solo beginning at measure 9. More often than not the performer will mutate the rhythm found in measure 14 into a triplet figure to conform to the previous, and more familiar, rhythmic pattern. To combat this, ask the performer to place weight on the first note of measures 14 and 16. By doing so, attention will be placed on the first sixteenth note and it will be given its full value without rushing into the following 32<sup>nd</sup> notes.

**Figure 5.5** *Dances With Winds*, Movement I, mm. 9-16.



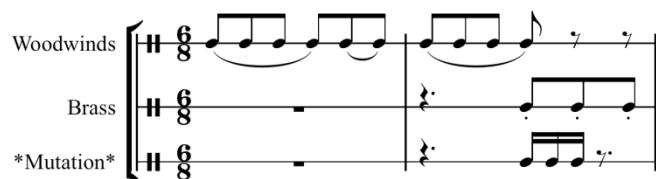
Similarly, the Piccolo has a solo beginning in measure 31 that has comparable rhythmic structures. This solo demands rhythmic precision without becoming overbearing and metronomic. As seen in figure 5.6, the Piccolo has a rhythm contrasting the Oboe solo heard previously. The two separate rhythms need to be distinguishable from one another.

**Figure 5.6** *Dances With Winds*, Movement I, mm. 32, 11.



When the second theme enters in measure 84, the ensemble establishes a very fast melody with an introductory statement of woodwind and brass call and response. The troublesome aspect of this is that rhythmic precision can be a challenge. The tendency for the brass is to mutate the eighth note triplets into sixteenth notes thereby changing the integrity of the duple feel (figure 5.7). A way to remedy this error is to have the ensemble articulate by “sizzling” their parts as well as fingering along. This will help reinforce kinesthetic needs in the hands as well as proper note lengths between woodwinds and brass.

**Figure 5.7** *Dances With Winds*, Movement I, mm. 84-85.



Shelley Hanson gives an indication in her performance notes that “[T]he ornamented solo parts may be played very freely, and ornamentation may be altered to suit the player’s technique.”<sup>18</sup> (Hanson score) In the event of trills in unison with multiple performers, make certain that though they are approaching the ornamentation freely, they must trill at a similar speed as their partner or intonation variances will occur.

Similarity in speed and accuracy is true in the event of grace notes as well. The conductor needs to decide whether or not to have the grace note performed on the downbeat of

<sup>18</sup> Hanson, *Dances with Winds*, p. 1.



the bar or slightly before. For this performance, all grace notes in *Gaida* were presented before the downbeat in order to give a supplemental emphasis to the primary note. In either case, the ensemble needs to achieve congruency in attacks.

Further on in the movement, the Clarinets, Bassoon, and first Horn join together in developing the second folk song. This is particularly difficult for the Clarinet players due to the awkward transitioning from specific notes. Figure 5.8 is the snapshot from the score where this line takes place. Shelley Hanson has provided specific fingerings for the note C# in the Clarinets. This will help facilitate ease of transitions from C# to D#, and C# to G. Also, the Bassoon and Horn have the difficult task of fitting into the Clarinet sound. The dynamic level indicated for all four performers is forte. With the Clarinets having the melodic line, the Bassoon and Horn need to be careful that they do not become overpowering. The part is just mere reinforcement of the strong beats, but style and fluidity are relevant as well.

**Figure 5.8** *Dances With Winds*, Movement I, mm. 210-213.

The musical score for Figure 5.8 consists of four staves: Clarinet 1, Clarinet 2, Bassoon, and Horn 1. The music is in 6/8 time with a key signature of two sharps (F# and C#). The dynamic is marked 'f' (forte). The Clarinet parts have specific fingerings (L and R) indicated above the notes. The Bassoon and Horn parts provide harmonic support with a similar rhythmic pattern.

### *The Irish Star*

The opening and closing sections of this movement are characteristic of a typical waltz and march. Little technical considerations are given to any performer until measure 87. Until then, more musical and style factors are at play.

Measure 87 gives the ensemble an exceedingly fast dance section with the quarter note reaching 224 beats per minute. Figure 5.9 shows the Oboe and Clarinets and their difficult passage. The composer has given the indication that the performers can “articulate as convenient.” Just as discussed with *Gaida* and its ornamentation, the performers, no matter how they decide to articulate the passage, need to approach it in the same manner. This can also be applied to measure 103, figure 5.10, where a similar instruction is given.

**Figure 5.9** *Dances With Winds*, Movement II, mm. 87-94.



**Figure 5.10** *Dances With Winds*, Movement II, mm. 103-110.



To add more drama into this movement, Shelley Hanson took the motives from figure 5.9 and 5.10 and has taken them to an “even faster” tempo at measure 127. If the ensemble can perform at this faster tempo while still remaining clean and precise in their playing, then a faster tempo is permissible. If beginning measure 87 at quarter note equals 224 beats per minute and this is the ensemble’s maximum capacity, a suggestion would be to take this tempo down to allow growth for speeding up in bar 127.

Transitions performed in this movement are most definitely a technical consideration. Not only will it be a challenge to create a different style change, securing tempos will be an even greater one. The most demanding transition occurs from measure 86 to measure 87. Formally, the ensemble is transitioning from the march style into the quick dance. As noted in figure 5.11, the tempo literally doubles from the march to the dance. Make the ensemble aware about this doubling and practice this a few times on its own in order to gain familiarity. The reverse

happens in the dance section transitioning back to the march in measures 174 and 175.

Practicing the feeling of dividing the dance tempo in half will make a less abrupt transition and a striking mood change.

**Figure 5.11** *Dances With Winds*, Movement II, mm. 85-88.



### *Serbian Dance*

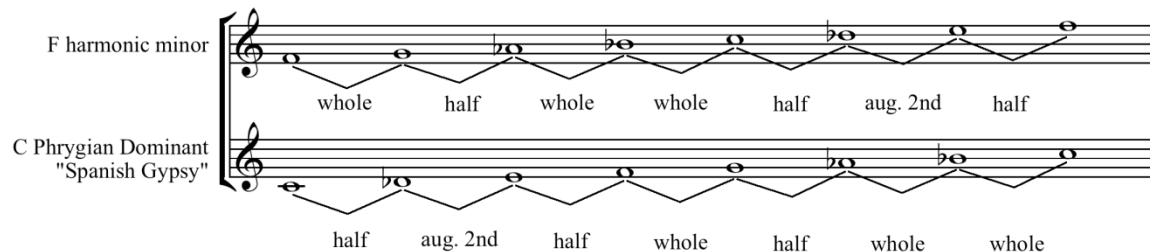
“The glissandi and rips in the woodwinds and horns (or saxophones) should be joyful, tasteless, and crass.”<sup>19</sup> This statement made by the composer in her performance notes explains exactly how the performance should be, not only by the Woodwinds and Horns, but also for the entire ensemble. To be later discussed in Unit V, the style of this movement has the sense that one is partaking in an exuberant party. Thus, the greatest technical consideration is the fact that the performance should not sound technical at all.

At first glance, the sixteenth note patterns stand out. Further analysis will indicate that though these are quick rhythmic patterns, they are all scalar in their own particular mode. This movement is based around f harmonic minor. This is a typically non-threatening key in which to play. How *Serbian Dance* gets its “ethnicity” is the implementation of a Phrygian dominant scale or “Spanish Gypsy” scale. Figure 5.12 shows the transformation the scale makes in order to create this special mode. The C Phrygian dominant scale is simply an f harmonic minor scale built on the 5<sup>th</sup> scale degree, thereby changing where the augmented second is heard. Continuous practice within these two modes will help the performers become more acquainted with the themes in this movement.

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<sup>19</sup> Ibid., 2.

**Figure 5.12 *Dances With Winds*, Movement III, modal scales.**



The dynamic contrasts in this movement need to be as dramatic as possible. Relatively simplistic formally as well as

Most, if not all, of the technical woodwind passages will be performed well by experienced musicians. However, there are two particular passages in brass instruments that should be addressed. Trumpet one has the unique task of transforming into a technical woodwind player. Figure 5.13 is the solo line from measures 73 to 81. Emphasis on the downbeats as well as full breath support will help the performer make this line sound effortless.

**Figure 5.13 *Dances With Winds*, Movement III, mm. 73-81.**



Figure 5.14 is the Tuba line from measures 153 to 161. It is with true technicality and artistry that a performer should attempt the sixteenth note pattern that is in unison with the Bassoon. For those students that are not as agile on the Tuba, the composer has provided a simplified passage that is similar to the previous measures, but still keeps the harmonic integrity of the harder section.

**Figure 5.14** *Dances With Winds*, Movement III, mm. 73-81.



A consideration that the performers are going to have to be aware of is immense presence of segmented playing. More prevalent in the transitional material, passing of the line to the next performer will help the folk tune seem less uneven and create velocity into the soloistic segments.

## Unit V. Stylistic Considerations

In order to do this piece any justice, the director and performers need to fully understand the stylistic aspects of each of the three European regions and their folk tunes. Reference to Unit III in this chapter is a great beginning point of research in generating knowledge of specific cultural aspects. Being void of the correct inflection, motion, and personality will do a true disservice to this piece.

### *Gaida*

Timothy Rice, a well-respected ethnomusicologist, dictated an interesting occurrence in his book, *Music in Bulgaria: Experiencing Music and Expressing Culture*. While learning to play the *gaida* from an experienced performer, Rice was taught about how instrumental music was learned and transmitted in Bulgarian and other Macedonian cultures.

“In most instances, young boys were sent out into the fields to herd sheep and goats and given an instrument such as a *kaval* or *gaida* to help them while away the time. There they had to learn to play on their own. No one could or would slow the music down to teach them the basics. There were no words, such as “melody” or “rhythm,” to convey the basic concepts...This first lesson was teaching me that, in traditional village culture, the cognitive and motor skills necessary to play instrumental music were learned but not taught.”<sup>20</sup>

This glimpse into the learning of music on the *gaida* can help with the employment of style in this first movement. One can derive from this statement that a shepherd would create and experiment on the instrument before becoming a master performer. In respect to Shelley Hanson’s first movement, the instrumentalists can take their soloistic lines more freely, especially when the addition of ornamentation is involved. The use of melodic ornaments and

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<sup>20</sup> Rice, *Music in Bulgaria: Experiencing Music, Expressing Culture*, p. 41.

vibrato characterizes the sound aesthetics of the *gaida*. They ‘break the monotony’ of the instrument’s continuous sound and they result to an interesting and expressive melody line.

An instance of soloistic playing can be found from measures 140 to 148. In what happens to be the most exposed section of the movement, the Oboe and Clarinets imitate the *gaida* in a way that highlights the instrument’s small range lack of ability to articulate (figure 5.15).

**Figure 5.15 *Dances With Winds*, Movement I, mm. 140-147.**

The musical score for Figure 5.15 consists of two systems, each with four measures. The top system features Oboe, Clarinet 1, and Clarinet 2. The Oboe part has a melodic line with a slur and a 'K' marking. The Clarinet 1 part has a melodic line with a slur and a 'K' marking. The Clarinet 2 part has a melodic line with a slur and a 'K' marking. The bottom system features Oboe, Clarinet 1, and Clarinet 2. The Oboe part has a melodic line with a slur and a 'K' marking. The Clarinet 1 part has a melodic line with a slur and a 'K' marking. The Clarinet 2 part has a melodic line with a slur and a 'K' marking.

Ornamentation was the second issue discussed previously. Figure 5.16 is a representation of a Piccolo solo from the first section of the movement. The top line is the Piccolo line as it was originally composed. Beneath is a simplified version of the same line. This simplified version is just what *gaida* performers want to deviate from due to its monotonous nature. The ornamentation presents the listener a more energized and compelling melody.

**Figure 5.16** *Dances With Winds*, Movement I, mm. 31-38.



### *The Irish Star*

There are interesting style challenges when it comes to the second movement, *The Irish Star*. The movement begins with the first statement of “The Star of County Down” in a waltz style. As it is well known, a waltz style places emphasis on the first beat of every measure making the feeling of a strong-weak-weak pulse. Stylistically, the ensemble should always focus around the solo performances as well as moving eighth and sixteenth notes. Longer notes should maintain their full value along with providing forward motion.

The transition from waltz to march in measure 51 needs to be as convincing as possible. Leaving the beautiful melodies behind, the ensemble changes from legato “doo” attacks to a more “dah” for accented notes and “dat” for notes that are staccato. Instructing the performers to use these styles of attacks will help better unify the ensemble and create an effortless sounding approach.

The hardest of all transitions occurs in measure 87 when the ensemble doubles its tempo and introduces the “dance” theme, to which it will be referred. The composer indicates that the rhythm present in this section, figure 5.17, can be played in a duple or triple feel. The preferred performance is to maintain the dotted eighth sixteenth rhythm, but a decision will have to be made at the discretion of the director as to which rhythm his or her ensemble will use. Either choice will need emphasis on the downbeats for clarity.



**Figure 5.17** *Dances With Winds, Movement I, mm. 87-94.*



After a full exposition of the “dance” theme, an immediate transition back to the march style happens in measure 175. Only one complete phrase is completed before a two bar transition brings the ensemble full circle into the waltz statement. Three distinct styles occur in less than 20 measures necessitating immediate adaptation to the styles.

### *Serbian Dance*

“We are what we sing.”<sup>21</sup> A Serbian woman told this to Mattijs van de Port while researching and studying Gypsy music and its influence on Serbian culture. When groups of friends or families join together, for weddings or other festive events, singing will take over from conversation. “Effortlessly they will sing away the whole evening and the following night, going from rowdy bachelor songs and melancholic love songs to both rustic and martial varieties of nationalist chant.”<sup>22</sup>

It is important to understand that this folk dance should epitomize the joy and appreciation the Serbs have for Gypsy music. It has been said that Gypsy music is not just a genre of music, but also as a particular way in which to perform Serbian folk music.

“...Gypsy music is usually characterized as extremely sentimental and passionate, full of oriental melismatic ornamentation, marked and accentuated (*aksak, cocek*) rhythms, frequent use of the

<sup>21</sup> Mattijs van de Port, “The Articulation of Soul: Gypsy Musicians and the Serbian Other,” *Popular Music* 18 (1999), p. 297.

<sup>22</sup> *Ibid.*, 297.

‘Gypsy Scale’, augmented seconds, vibrato, glissando, portamento, tremolo, and so on.”<sup>23</sup>

This particular quote says it all by verbalizing what the Serbs value in their folk music. The implementation of each of these particular aspects of Gypsy music must be present to achieve the full “Gypsy” effect. Below begins a discussion of each of these aspects and their performance in this movement.

An instance of melismatic performance occurs when Flute one introduces “Melody 2” in measure 49 (figure 5.18). Here, the rapid succession of notes provides a sense of melismatic movement along with fulfilling the oriental ornamentation by the usage of trills. Technically, the tessitura of the Flute in this register will not project as well as in other instruments. Instruct the accompanying ensemble to adjust their dynamics down in accommodation.

**Figure 5.18** *Dances With Winds*, Movement III, mm. 49-56.



The articulations present in this last movement are far less lenient to stick to than the previous two movements. Figure 5.19 is a collection of various articulations found in *Serbian Dance*. There are indications of very contrasting articulations within the three collected examples. First is the opening Clarinet solo. The emphasis of articulation should be placed on the accented triplet measures. Secondly, the Horn has an accompanying rhythm with an articulation that most intermediate to advanced performers do not perform properly. When a note that has a staccato and legato marking attached to it, one should articulate the full value of the note but also give space between the notes. Lastly is a selection from a Trumpet one solo. The specific staccato notes should be in short, light, and in stark contrast to the previous and following slurred sixteenth notes.

<sup>23</sup> Ibid., 298.

**Figure 5.19** *Dances With Winds*, Movement III, mm. 17-20, 49-52, 63-76.

Clarinet 1  
Measures 17-20

Horn 1  
Measures 49-52

Trumpet 1  
Measures 73-76

The use of augmented seconds is quite prevalent in a “Gypsy Scale.” As stated earlier in Unit IV, a “Spanish Gypsy Scale” is a natural minor scale based on the fifth scale degree. This piece is in f harmonic minor, so the “Gypsy Scale” used here is a C Phrygian dominant. The augmented second occurs from concert D flat and concert E natural.

As mentioned previously in Unit IV, the glissandi rips need to be performed joyfully, tastefully, and crass. It is imperative that the word “tastefully” be adhered to when the performers have them in their parts. Crassness can only be accepted when done in a tasteful manner.

### ***Percussion***

A particular stylistic consideration comes when dealing with the percussionists. If percussion is used, a skilled performer on the drum set is essential to achieving the proper style necessary in all of the movements.

With the technology available today, many different videos are readily available for viewing. If the percussionist were having difficulty mastering a particular style, a suggestion would be to do personal research into the three European regions rather than improvising incorrectly.

The ultimate solution is to perform the given guide by Shelley Hanson.

## Unit VI. Musical Elements

The concept of musicality can be applied to any piece, no matter what the style, length, genre, or difficulty. Musicality deals not only with a person's individual knowledge and sensitivity, but with the ensemble's as well. It does no good to not have musical cohesion between the performers. Discussing the musical aspects with them will better help the ensemble achieve the unique musical textures and qualities each of the three movements *Dances with Winds* contains.

### *Gaida*

Compared to *The Irish Star and Serbian Dance*, *Gaida* can be considered by some as the more subtle of the three movements. The word subtle is used in the sense that more technical and musical facility is needed for the melody to be a success. In fewer words, the music cannot play itself.

Inflection can be inferred as change in pitch or loudness of the voice or instrument. Dynamic inflection refers to the natural rise and fall of volume in any communicative sound. A musical phrase may be marked forte in the score. That does not mean that all notes of the phrase are equally loud. Rather, there's an expressive moment-to-moment flexibility to them. The soloistic phrases that exist in *Gaida* must provide a dynamic rise and fall as well as musical inflection in order to create a more moving melodic content.

### *The Irish Star*

“The intimate relationship between songs and their music can perhaps best be understood in the songs which are regarded by singers and musicians alike as exemplary compositions. Songs are primarily verbal in form and the air to which a song is sung is the

emotional energy through which it is expressed. The song, therefore, dictates the musical interpretation, and the musical phrasing comes from the words of the song.”<sup>24</sup>

The most flowing instances of musicality appear in the beginning and end sections of the movement. The waltz style characterizes a different personality of the lyrics than the march or dance. Those lyrics are:

Near Banbridge town, in the County Down, one morning in July  
Down a breen green came a sweet colleen, and she smiled as she passed me by.  
She looked so sweet from her two white feet to the sheen of her nut-brown hair  
Such a coaxing elf, I'd to shake myself to make sure I was standing there.

(Chorus)

(From Bantry Bay up to Derry Quay and from Galway to Dublin town  
No maid I've seen like the sweet colleen that I met in the County Down.)

As she onward sped I shook my head and I gazed with a feeling rare  
And I said, says I, to a passerby, "Who's the maid with the nut-brown hair?"  
He smiled at me, and with pride says he, "That's the gem of Ireland's crown.  
She's young Rosie McCann from the banks of the Bann. She's the star of the County Down."

(Chorus)

I've traveled a bit, but never was hit since my roving career began  
But fair and square I surrendered there to the charms of young Rose McCann.  
I'd a heart to let and no tenant yet did I meet with in shawl or gown  
But in she went and I asked no rent from the star of the County Down.

(Chorus)

At the crossroads fair I'll be surely there and I'll dress in my Sunday clothes  
And I'll try sheep's eyes, and deludhering lies on the heart of the nut-brown rose.  
No pipe I'll smoke, no horse I'll yoke, though with rust my plow turns brown  
Till a smiling bride by my own fireside sits the star of the County Down.

To take directly from the quote again, “[T]he song, therefore, dictates the musical interpretation, and the musical phrasing comes from the words of the song.”<sup>25</sup> With this being said, a great tool for the ensemble is to have a copy of these lyrics so that they are able to interpret the music correctly by creating a poetic take on the phrasing.

As the march style is introduced, the lyrics of the phrasing remain the same, but the musical aspects change. In the waltz, one can picture a man reflecting on a woman he met or

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<sup>24</sup> Ríonach Uí Ógáin, “Traditional Music and Irish Cultural History,” *Irish Musical Studies* (Dublin: Irish Academic Press LTD, 1996), Vol. 3, p. 87.

<sup>25</sup> *Ibid.*, 87.

simply dreaming of finding his true love. The mood of the music is far more serene and flowing. Now in the march, one can imagine a more “proper” form of recollection. The “dance” section is the more careless of the three having the embodiment of present day excitement and expectation. Each section contains their own specific lilt, which should be brought out. The exaggeration of the difference in articulations as well as note lengths will aid in appropriately changing the musicality performed and heard in the three sections.

### *Serbian Dance*

*Serbian Dance* is inherently an emulation of a raucous dance typically done in celebratory settings. How this can translate musically is the most effective when the performers adhere to the specific dynamic and melodic structures present. The emotional ups and downs that the dynamics bring forth will help exemplify the excitement of the last movement.

Musically, the ensemble needs to emulate the loud and energetic brass bands of Serbia. “They normally play local music, the straight forward *kolo*, or the more complex and syncopated *cocek* dance.”<sup>26</sup> With the traditional village ensembles falling out of favor, the brass band tradition has vigorously swept the various states, especially Vlach country in central Serbia. The customary instrumentation consists of Trumpets, Euphonium, Sousaphone-like-bass, Snare, Bass Drum, and can be augmented by either a Clarinet or Saxophone. Knowing this, the Brass and Percussion are able to “stretch their legs” and play out just a little bit more than before. But, the solos still need to be the predominant voice. Too often will the melodic content be covered by a heavy accompaniment.

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<sup>26</sup> Kim Burton, “Serbia and Montenegro,” *World Music: The Rough Guide*, (London: The Rough Guides, 1999), p. 275.

## Unit VII. Form and Structure

**Table 5.3 Form and Structure of *Gaida***

***Gaida***

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Introduction</b>	<b>1-8</b>	
	1-5	Brass introduce rhythmic theme.
	5-8	Flute and Piccolo join.
<b>Section “A”</b>	<b>9-83</b>	
	9-16	Delicate Oboe solo (Melody “A”) with soft Percussion and Brass.
	17-26	Clarinets present transitional material.
	27-30	Trumpets and Horns re-state the introductory motive.
	31-38	Piccolo solo. (Melody “B”)
	39-46	Trumpets and Percussion. (Melody “A”)
	47-56	Trumpet 1 and Trombone present transitional material.
	57-64	Flute 2 and Oboe. (Melody “B”)
	65-72	Flute 1 and Bassoon. (Melody “A <sup>1</sup> ”)
	73-82	Gradual addition of players (Oboe and Horns, Trumpets, Flute 1) into the transitional material.
	83	Grand Pause
<b>Section “B”</b>	<b>84-163</b>	
	84-91	Introduction.
	92-99	Development of introductory materials in the Flute and Piccolo.
	100-115	Call and response between Brass and Woodwinds.
	116-119	Transition
	120-128	Woodwind interplay of the melodic content.
	129-135	All Woodwind performing melodic content.
	136-140	Transition including grace note call and response.

	140-147	Solo passages between Clarinets and Oboe with stabilizing downbeats in the remaining ensemble.
	148-163	Melodic content is performed in the Piccolo, Flute, and Oboe with supporting roles by Clarinet 1 and Trumpet 1.
<b>Section “C”</b>	<b>164-236</b>	
	164-171	Slight increase in tempo and key change. Improvisation in Percussion 1.
	172-187	Changing solo lines between Oboe and Piccolo after an 8 bar phrase.
	188-209	Transition
	210-217	Clarinets and Horn with rhythmic melody.
	218-225	Return of transitional material in the upper Woodwinds as the Brass solidify the downbeat.
	226-233	Gradual buildup of intensity into the Grand Pause
	234	Grand Pause
<b>Coda</b>	<b>236-244</b>	
	236-244	Measure by measure unison pitches in a tutti ensemble drawing to a dramatic close.

**Table 5.4 Form and Structure of *The Irish Star***

***The Irish Star***

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Introduction</b>	<b>1-4</b>	
	1-4	Muted Brass with a succession of appoggiaturas and neighbor tones.
<b>Waltz</b>	<b>5-50</b>	
	5-12	Oboe solo with Tuba and Horn additions.
	13-19	Oboe continues with the solo line, but Bassoon and Clarinet 2 join with more substance in the accompaniment.
	20-27	Horn takes over solo line as Flute 1 shares the spotlight. Percussion 1 enters in with the true waltz feel.



	28-36	Trumpet 1 solo with more arpeggiated figures in Clarinets.
	37-50	Tutti ensemble with melodic content in the upper Woodwinds and Brass. Ritard in measure 50.
<b>British March</b>	<b>51-86</b>	
	51-54	Introduction in Brass.
	55-62	Clarinet, Oboe, and Piccolo thematic material with simplistic march accompaniment in the brass.
	63-70	Trumpet 1 solo.
	71-74	Motivic gesture in Piccolo and Clarinet 1.
	75-78	Thematic material in Flute, Piccolo, Clarinet 2.
	79-82	Motivic gesture in Bassoon and Horn 1.
	83-86	Theme returns in the first Flute, Trumpet 1, and Trombone.
<b>Dance Theme</b>	<b>87-174</b>	
	87-102	Woodwinds prevail with the rhythmic melody.
	103-110	Repeated Woodwind statement with the addition of clapping in the two Horn parts.
	111-126	Brass intertwines segmented statements, but the woodwinds continue to be the dominant figure in the section.
	127-174	Development of the melody.
<b>British March</b>	<b>175-182</b>	Return of the march style
	183-184	Transition
<b>Waltz</b>	<b>185-218</b>	
	185-192	Waltz theme solo in Trumpet 1
	186-199	Addition of Flute 1
	200-207	Horn and Flute 1 continue on with the melodic line as the Percussion performs subtle entrances.
	208-212	Trumpet 1 regains the melody.
	213-218	Final statements and closing material.

**Table 5.5 Form and Structure of *Serbian Dance***

***Serbian Dance***

<b>Section</b>	<b>Measures</b>	<b>Event</b>
<b>Introduction A</b>	<b>1-8</b>	
<b>Introduction B</b>	<b>9-16</b>	Tutti ensemble introduces the new dance theme. The melodic content is most prevalent in the Woodwinds and Trumpet 1.
	13-16	Ensemble reduces performers to get ready for the next section.
<b>Melody 1</b>	<b>17-48</b>	
	17-24	Clarinet 1 solo with Brass and Percussion accompaniment. Flute interjections.
	25-33	Clarinet 2 joins the first Clarinet solo while the accompaniment remains the same. Oboe joins the Flute in interjections.
	33-48	Development of 16 <sup>th</sup> note rhythm in Woodwinds and Trumpet 1.
<b>Melody 2</b>	<b>49-64</b>	
	49-56	Flute solo with light accompaniment.
	57-64	The previous solo by the Flute is segmented by measure into the other Woodwind parts.
<b>Melody 3</b>	<b>65-80</b>	
	65-72	Oboe solo with Brass and Percussion accompaniment.
	73-80	Trumpet 1 takes over the solo as the Woodwinds give the first instance of trills.
<b>Melody 4</b>	<b>81-96</b>	
	81-88	Oboe, Horn, and Trumpet 1 segmented soli lines.
	89-96	Flute 1 holds the melody, but Clarinet 2 supports with a simplified version.
<b>Transition</b>	<b>97-112</b>	
	97-104	Trumpets and Trombone are the focus at the beginning of the transition while....
	105-112	...the Woodwinds take over adding a delicate touch before the surge of energy into 113.

<b>Melody 1</b>	<b>113-128</b>	
	113-120	Return of the first melody in the Woodwinds.
	121-128	Oboe and Clarinet 1 with Bassoon and Trumpet 1 support.
<b>Variation</b>	<b>129-144</b>	
<b>Introduction B</b>		Just as before, the entire ensemble participates in the variation of the B Introduction theme. Where the variant happens is in the upper Woodwind trills and the Trumpet interjection. The instrumentation lessens at measure 137.
	129-144	
<b>Variation</b>	<b>145-160</b>	
<b>Melody 2</b>		Clarinet 1 presents the same solo line as the Flute did in Melody 2. The variation happens with the Bassoon counter melodic line.
	145-152	
	153-160	Flute 1, Piccolo, Clarinet 1 – Melody 2 Clarinet 2, Bassoon, Tuba – Variant Countermelody
<b>Melody 3</b>	<b>161-192</b>	
	161-168	Measure by measure passing of the line in the Woodwinds while Trumpet 1 performs the entirety of the line.
	169-176	Horns are added with a strong counter line.
	177-192	Trumpets take over the segmented melodic line as the Woodwinds continue with the full melodic content.
<b>Transition</b>	<b>193-208</b>	
	193-200	Just as before, the Trumpets and Trombone are the focus at of these beginning transitional measures.
	201-208	The same addition happens with the Woodwinds, but instead of glissandi, 16 <sup>th</sup> note patterns occur to amp up the energy into the final statements of the movement.
<b>Melody 1</b>	<b>209-216</b>	
	209-216	Similar to the previous times Melody 1 is heard, the Woodwinds have the melodic content. Rips and 16 <sup>th</sup> notes.
<b>Coda</b>	<b>217-222</b>	A large ffp crescendo with staccato eighth notes occurs in the Low Brass to help bring the piece to a dramatic close.

## Unit VIII. Suggested Listening

Hanson, Shelley – *Patapan*

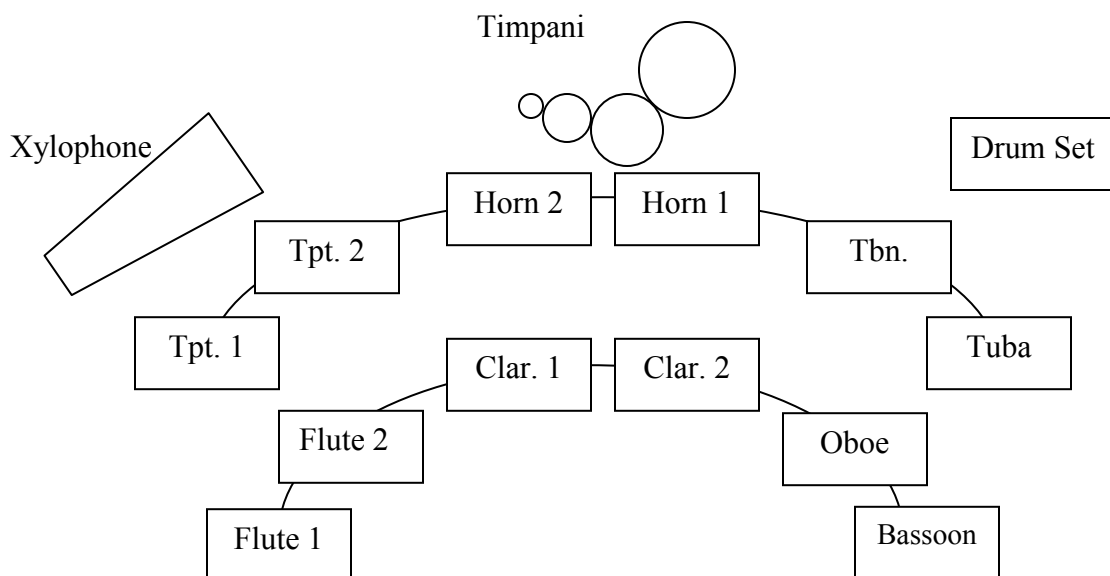
Hanson, Shelley – *Armenian Dances*

Vaughan Williams, Ralph – *Five Variants of Dives and Lazarus*

## Unit IX. Seating Chart and Acoustical Justification

When deciding the seating of the ensemble, many different characteristics were taken into consideration. As stated previously, there are quite a few ways to outfit the ensemble when it comes to instrumentation. In this instance, the preferred instrumentation was used. To determine where each instrument will be placed, study of the parts and their relationships between one another is one point to examine. Blend and balance is another. Figure 5.20 is the seating chart used in rehearsals and in the performance in McCain Auditorium. Not only does this chart satisfy the two points discussed above, it also enhances the sound of the ensemble in the performance hall.

**Figure 5.20 Seating Chart**



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1: March 1, 2010*

**Ensemble: Chamber Winds**

**Announcements: Concert is March 10<sup>th</sup>**

**Literature: *Dances with Winds***

**Time: 60 minutes**

<b>Rehearsal</b> <ul style="list-style-type: none"><li>• Sight-read and work the entire piece movement by movement.</li><li>• Stop when necessary and re-group ensemble.</li><li>• Record each movement after any mistakes have been worked through.</li></ul>	<b>Evaluation</b> <ul style="list-style-type: none"><li>• Individual part accuracy needs to be addressed.</li><li>• Percussion is too loud in many of the areas.</li><li>• Soloistic playing is needed.</li><li>• Careful attention to the “details” of the piece.</li></ul>
	<b>Next Rehearsal</b> <ul style="list-style-type: none"><li>• Rehearse Movement I.</li></ul>

***Rehearsal Plan – Rehearsal #2: March 3, 2010***

**Ensemble: Chamber Winds**

**Announcements:**

**Literature: *Dances With Winds***

**Time: 60 minutes**

Title	Evaluation
<ul style="list-style-type: none"><li>• Movement I<ul style="list-style-type: none"><li>○ Discrepancy in the staccato and legato tonguing. Length with space between the notes.</li><li>○ Identify the solo lines. And when they are repeated in other instruments, emulate the sound you just heard.</li><li>○ Trills need to be fast and deliberate.</li><li>○ Take the movement as it comes and work the problems as they come up.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Tempo needs to be a bit more solid in all of the parts. Percussion can help with this by creating improvised parts that emphasize the downbeat.</li><li>• Dynamic contour in the performers and the conducting.</li><li>• Work in the Clarinet notes. Fingerings are difficult, so this will take some time before mastery.</li></ul>
<ul style="list-style-type: none"><li>• Run Movement I.</li></ul>	<p data-bbox="1318 990 1516 1023"><i>Next Rehearsal</i></p> <ul style="list-style-type: none"><li>• Rehearse Movement II.</li></ul>

***Rehearsal Plan – Rehearsal #3: March 5, 2010***

**Ensemble: Chamber Winds**

**Announcements: Recital is quickly approaching!**

**Literature: *Dances With Winds***

**Time: 60 minutes**

<div>Rehearsal</div> <div><ul style="list-style-type: none"><li>• Movement II<ul style="list-style-type: none"><li>○ Sweetly perform the opening waltz.</li><li>○ Tempo a bit faster. Maybe 130 bpm.</li><li>○ The melodic content remains the same, but the way in which it is performed changes. Rehearse the transitions and style.</li><li>○ 87<ul style="list-style-type: none"><li>▪ Supermetric pattern.</li><li>▪ Emphasize the downbeats.</li><li>▪ Careful with accidentals.</li></ul></li><li>○ Horns clapping at 103.</li></ul></li><li>• Run Movement II.</li></ul></div>	<div>Evaluation</div> <div><ul style="list-style-type: none"><li>• Pitch in the Horns and the upper woodwinds.</li><li>• Movement of the melodic line needs to come out over the accompaniment.</li><li>• Get out of the score!</li><li>• Dynamics.</li><li>• Move the time in the waltz.</li></ul></div>
	<div>Next Rehearsal</div> <div><ul style="list-style-type: none"><li>• Rehearse Movement III.</li></ul></div>

***Rehearsal Plan – Rehearsal #4: March 8, 2010***

**Ensemble: Chamber Winds**

**Announcements: Call time for Wednesday is 7:15 pm.**

**Literature: *Dances With Winds***

**Time: 45 minutes**

<div>Rehearsal</div> <div><ul style="list-style-type: none"><li>• Movement III<ul style="list-style-type: none"><li>○ Play as if you are performing at an ethnic wedding.</li><li>○ Percussion should be as improvised as possible.</li><li>○ As the tempo does not change, the dynamics are so important to adhere to.</li><li>○ 169 – Horns, become predominant.</li><li>○ All rips and glissandi can be tasteless and crass.</li></ul></li><li>• Run Movement III.</li></ul></div>	<div>Evaluation</div> <div><ul style="list-style-type: none"><li>• Accented notes are a must!</li><li>• Identify the different melodic segments.</li><li>• Conduct more than 2/4. Maybe supermetric?</li></ul></div>
	<div>Next Rehearsal</div> <div><ul style="list-style-type: none"><li>• Snippits of the movements.</li></ul></div>



***Rehearsal Plan – Rehearsal #5: March 10, 2010***

**Ensemble: Chamber Winds**

**Announcements: Concert is tonight at 7:30 pm. Call time is 7:15 in room 201.**

**Literature: *Dances With Winds***

**Time: 15 minutes**

Rehearsal	Evaluation
<p>Movement I:</p> <p>1-31</p> <p>156-180</p> <p>210-end</p> <p>Movement II:</p> <p>1-21</p> <p>37-63</p> <p>87-111</p> <p>127-143</p> <p>Movement III:</p> <p>1-30</p> <p>209-end</p>	<ul style="list-style-type: none"><li>• Solidify the downbeats without compromising making the music happen.</li><li>• Use the left hand to control the balance in the hall.</li><li>• Enjoy!</li></ul>

## **CHAPTER 6 -**

### **March from “Symphonic Metamorphosis” of Themes by Carl Maria von Weber**

#### **Unit I. Composer**

**Figure 6.1 Photo of Paul Hindemith**



Born on November 16<sup>th</sup>, 1895 in Hanau, near Frankfurt, Germany, Hindemith became immersed in music at a very young age. Learning the violin upon his father’s demand, Paul, the eldest of three children, began his relentless professional musical training with local music teachers. By 1907, he began to study privately with Swiss violinist Anna Hegner, who then recommended him to her own teacher, Adolf Rebner, upon recognizing his superior talents. Rebner was seated principal of the Frankfurt Opera Orchestra and professor at the Hoch Conservatory. It was with Rebner’s connections that Hindemith received a “free” place at the conservatory obtaining exclusive study on the violin.

After numerous attempts to compose, Hindemith obtained grants and the support of wealthy Frankfurt families that enabled him to add composition study to his training at the Hoch Conservatory from 1912-13. Arnold Mendelssohn, a great-nephew of the famed Felix Mendelssohn, became his first composition teacher. Hindemith held him in such regard that he

dedicated his *Kammermusik* no. 5, op. 36 no. 4, to him in 1927. Due to illness, Mendelssohn transferred his tutorial duties to Bernhard Sekles, a modernist in his time. His major work of this period was the *Drei Gesänge* op. 9 (1917) for soprano and large orchestra.

After a three-year term as the principal violinist and deputy leader of the Frankfurt Opera Orchestra, Hindemith was called up for military service at the end of 1917. Assigned to a regimental band, where he played bass drum, Hindemith formed a string quartet and continued composing within the trenches of warfare. In a letter, he dictated a unique experience that shows his true appreciation for the art of music making. During Hindemith's quartet's performance of Debussy's String Quartet, the members heard the news of the composer's death on the radio.

“We did not play to the end. It was as if our playing had been robbed of the breath of life. But we realized for the first time that music is more than style, technique, and the expression of powerful feelings. Music reached out beyond political boundaries, national hatred, and the horrors of war. On no other occasion have I seen so clearly what direction music must take.”<sup>27</sup>

After World War I and the success of Hindemith's early 1920's, he was invited to teach composition at the Berlin Musikhochschule. All aspects of his personality led him to be an outstanding teacher, yet he overburdened his students, who were only a few years younger, thereby discouraging them. Hindemith concluded that composition is something that cannot be taught; only the craft on how to handle the materials of music can be passed on. (Grove, 6)

It was the start of a new decade that brought Hindemith scandal within the German borders. The January 1933 elections appointed the National Socialists to power in Germany, Hindemith began to challenge the relationship between art and society. It was in April of that year when he found out that most of his previous works had been marked as manifesting “cultural Bolshevism” and became banned for performance. His string trio could only obtain performances abroad and all of his Jewish colleagues at the Musikhochschule in Berlin were

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<sup>27</sup> Giselher, Schubert. "Hindemith, Paul." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053> (accessed January 27, 2010).

forced to resign from their jobs. Feeling as though the new rise of the National Socialists, or the more familiar Nazi party, was a short-lived change in government; Hindemith first dismissed the severity of this historical event.

During this period of unsettlement, Hindemith composed what is one of his most famous operas, *Mathis der Maler* (1933-35). This opera, in which Hindemith created his first libretto along with composing the music, was based off the life of artist Matthias Grünewald and his abandonment of his art, the most precious thing he possessed, because of his sense of social responsibility. “The final message, therefore, is that the artist who betrays his genuine gifts is socially irresponsible, however hard he tries to quiet his conscience through political activism.”<sup>28</sup>

Wilhelm Furtwängler, a German composer and highly revered conductor, requested that Hindemith compose the symphony *Mathis der Maler* as he was completing the opera. The symphony’s first performance (March 12, 1934) was regaled as an enormous success for the composer. This immediate success led the National Socialists to attack Hindemith in the press. Joseph Goebbels, the propaganda minister of the time, vilified Hindemith in a speech at the Berlin Palace of Sport using such terms as a “dud, a “charlatan”, and an “atonal noise-maker.”<sup>29</sup> It was this slanderous comment that began the silent process of emigration to Switzerland, and also partly as his wife Gertrud was Jewish. Scholars debate on the true actions between Hindemith and the Nazi party. Some say he was assertive in his anti-Nazi beliefs, and others depict sworn oaths to Adolf Hitler and conducting appearances for Nazi officials. In an entry to his personal diary, Hindemith was surprisingly self critical of his actions under the National Socialists regime stating, “I always see myself as the mouse who recklessly danced in front of the trap and even ventured inside; quite by chance, when it happened to be outside, the trap closed!”<sup>30</sup>

The late 1930’s found Hindemith composing sonatas for virtually every orchestral instrument. He was also preparing another opera to serve as companion to *Mathis der Maler*, but his emigration to the United States (1940) forced him to table the project. It was upon his arrival in the USA that Hindemith was invited as guest lecturer to such universities as SUNY, Buffalo, and Cornell University, Wells College, and at Tanglewood summer school. Such instruction did

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<sup>28</sup> Ibid., 7.

<sup>29</sup> Ibid., 8.

<sup>30</sup> Ibid., 10.

not suit Hindemith's desires and he eventually succumbed to a deep depression that did not subside until his eventual appointment as a visiting professor at Yale University. His success in his public engagements led notable names in music to follow him to Yale including Lukas Fozz, Harold Shapero, and Norman Dello Joio.

Hindemith's success as a notable teacher was soon being matched by his compositional popularity. Unknown to most of the USA, Hindemith became the most frequently performed composer in a short period of time. It is in this time period that such works as the *Cello Concerto* (1940), the *Symphony in Eb* (1940), the *Symphonic Metamorphosis from Themes by Carl Maria von Weber* (1943), and the *Symhonia serena* (1946) brought out Hindemith's talent not only to provide virtuosic compositions for the brilliancy of the American symphony orchestra, but to still acknowledge his love for the German musical tradition.

Hindemith became an American citizen in January of 1946 (figure 6.2) and almost immediately composed "*When lilacs last in the door-yard bloom'd*", a "*requiem for those we love*" based on the poem by Walt Whitman. This was both a testimony of appreciation for the country that gave him shelter and safety after his emigration and his reaction to the Holocaust.

At the height of Hindemith's teaching career in the USA, he was invited to undertake the Charles Eliot Norton Chair of Poetry at Harvard University (winter 1949-50). He spoke of not teaching composition, but to teach "comprehensive musicianship" and urged young composers to "...be prepared for disrespect, boycott, and slander, but nevertheless trust in the strength of your work."<sup>31</sup> The Norton lectures would be the culmination of Hindemith's years of teaching in America. In 1949, Hindemith was offered, and accepted, a teaching position at the University of Zürich. Trying to uphold obligations at Yale and in Zürich began to wane on the composer. Hindemith ultimately resigned from his position at Yale to move permanently to Switzerland.

This enthusiasm for teaching dwindled as Hindemith became a prominent fixture on the conductor podium. Touring the world and conducting in such notable cities as London, Vienna, and Berlin, left little time for Hindemith to focus on new works. His post World War II compositions focused mainly on expanding the repertoire for wind instruments. 1951 brought Hindemith's *Symphony in Bb* to the wind band repertoire. Premiered with the U.S. Army Band "Pershing's Own" in Washington D.C., some believed this symphony to be a cornerstone in the

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<sup>31</sup> Ibid., 13.

wind band repertoire. Others were less than thrilled with its execution. Richard Franko Goldman called this piece “singularly dead” and declared that composers for band or wind ensembles were “unsophisticated.” This was at a time when music critics deemed bands and wind ensembles to be inferior beings to the orchestras of the 20<sup>th</sup> century.

After a fairly long decline in his health due to pancreatitis, Hindemith passed away in Frankfurt on December 28, 1963. He remained a well-respected musician to the general public, but failed to obtain sustained popularity in compositional circles. In spite of losing his in vogue status, many studies on Hindemith began to materialize provoking intense scrutiny toward his compositional tactics. After his death, Gertrude Hindemith began collecting items in their Swiss home there by bringing about the apotheosis of the *Hindemith Foundation* and the *Hindemith-Jarbuch*, the completed works of Paul Hindemith including rarely seen early compositions.

Hindemith thought of himself first and foremost as a musician. He believed that it was the composer’s duty to preserve the cohesion of musical life in all its component parts. Through his life’s entirety, Hindemith expressed himself as a diverse composer immersed in the rich culture of country and a musical progressivism.

**Figure 6.2 Paul Hindemith’s Certificate of Naturalization**<sup>32</sup>



**Table 6.1 List of Notable Compositions for Wind Ensembles by Paul Hindemith**

<b>Name</b>	<b>Publisher</b>	<b>Date Published</b>
Kammermusik No. 1, op. 24 no. 1 for 12 soloists	Schott	1922
Kleine Kammermusik, op. 24 no. 2 for wind quintet	Schott	1922
<i>Kammermusik No. 5</i> , op. 36 no. 4, 'Viola Concerto'	Schott	1925
Concert Music, Op. 41	Schott	1926
Geschwindmarsch, (Beethoven paraphrase from Symphonia Serena)	Schott	1946
Symphony in Bb for Concert Band	Schott	1951
March from Symphonic Metamorphosis of Themes by Carl Maria von Weber	Schott	1960

## Unit II. Composition

After its premier on January 20<sup>th</sup>, 1944 by the New York Philharmonic Orchestra, under the direction of Artur Rodzinsky, *Symphonic Metamorphosis of Themes by Carl Maria von Weber* has received countless performances by many reputable orchestras. It was only a matter of time before such a masterwork would be transcribed for the wind band medium.

From the composer, we learn nothing about his approaches to the construction of this piece or about specific methods of musical metamorphosis. Hindemith, in fact, considered such knowledge useless stating, "...for people with ears my things are perfectly easy to understand, so analysis is superfluous. For people without ears such cribs can't help."

The Oxford Dictionary of Music expounds upon the term "metamorphosis" describing it as "a manner in which [a] composer may change tempo, rhythm, and notes of a theme yet preserve its essential and recognizable characteristics." Hindemith employs the use of metamorphosis through the mutation of Carl Maria von Weber's *Marcia* from *Huit pieces* for piano duet, Op. 60, No. 7 composed in 1819.



### Unit III. Historical Perspective

The culmination of the eventual composition *Symphonic Metamorphosis* can be traced back to one man: Léonide Massine. A Russian choreographer and ballet dancer, Massine was best known for the introduction of one of the world's first symphonic ballet, *Les Présages*, in 1933 using Tchaikovsky's *Symphony No. 5*.<sup>33</sup>

Beginning his fourth tour of America in 1940, Hindemith was a sought after guest lecturer at such universities as Cornell and Yale, and commissioning projects for him were at a premium. It was at this time that Hindemith really saw a future in what America had to offer deeming his wife to move from their home in Switzerland and for them to apply for naturalization at their earliest convenience. He began discussing with Massine a ballet based on Carl Maria von Weber's music while in New York.

In a letter to Willy Strecker, of Schott Publishing House, Hindemith explained in detail the successes of his works in America, as well as his setbacks. "I have broken off relations with Massine, for artistic reasons..."<sup>34</sup>. It is possible to reconstruct as to why this sudden break in relations occurred from letters to Gertrud, Hindemith's wife.

In April of 1940, Massine brought his ballet company to Buffalo, New York. Among the works to be performed was the Bacchanale from Wagner's *Tannhäuser*. Salvador Dali, a prominent Spanish Catalan painter, created the décor for the ballet. According to Massine in his autobiography, the *Tannhäuser* consisted of "a series of weird hallucinatory images."<sup>35</sup> The stage was overtaken by a large black swan accompanied by an umbrella with a luminous skull to depict death. Hindemith found his décor to be "quite simply stupid" and met with Massine immediately after the performance. Reluctant to continue with the ballet, Hindemith remained on the project and sketched out a score based on the theme from Weber's *Turandot* overture and some of his works for piano duet. "[Hindemith] planned it as a paraphrase rather than an arrangement of Weber's music, and Massine criticized the score on the ground that it was "too

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<sup>33</sup> Ibid., 2.

<sup>34</sup> Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music*, (London: Victor Gollancz LTD, 1975), p. 175.

<sup>35</sup> Ibid., 175.

personal”. When Hindemith then heard that Massine intended to go to Dali for the décor, he decided that he had had enough, and cancelled the contract.”<sup>36</sup>

His work was not wasted. Three years later, Hindemith used the sketches originally created for Massine’s ballet to create what can confidently be described as Hindemith’s most popular orchestral work, *Symphonic Metamorphosis of Themes by Carl Maria von Weber*.

Four years after the orchestral version was completed (1943) and premiered with great success by the New York Philharmonic (1944), Hindemith himself approached his Yale colleague Keith Wilson to consider creating a wind band transcription of his concluding movement, *March*. Almost immediately, Keith Wilson discussed the score with Hindemith excited about this new endeavor.

A considerable amount of time elapsed before Hindemith’s American and German publishers allowed Wilson to begin the project. 13 years went by before any agreement was made. Following this would be triumph over the publishers, Wilson took another two years to complete the transcription thereby completing the over 15-year transcription process. The Yale band premiered this work in, “...March 1962, only to receive a “blistering letter” from Hindemith’s American publisher, Associated, declaring the agreement void and impounding the score and parts.”<sup>37</sup>

Similarly to pre-composition of the work, Wilson’s transcription remained unavailable for eight more years until Associated Press was bought out by Belwin-Mills. Upon this transaction, Belwin-Mills immediately released this transcription, which had gained immense popularity in the interim and has historically remained one of the most revered orchestral transcriptions for wind band.

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<sup>36</sup> Ibid., 176.

<sup>37</sup> Gene Anderson, “Analysis: Musical Metamorphoses in Hindemith’s *March from Symphonic Metamorphosis of Themes by Carl Maria von Weber*,” *Journal of Band Research* 30 (Fall 1994), p. 5.

## Unit IV. Technical Considerations

When rehearsing and performing the *March* with a collegiate ensemble, technical challenges are limited among the instruments. Dexterity of fingers and fluidity of chromaticism will aid the performers in achieving the effortless performance desired.

In the second measure, the horns sustain a muted concert D major chord, figure 6.3, along with a subsequent dissonant chord in measure five. Pitch tendencies will be extremely evident in a quiet, muted section. One should not that before playing with a non-transposing mute it is important to check the effect it has on the pitch of the horn. There are several “tunable” mutes on the market that can be adjusted for pitch by changing the length of the inside cylinder. The longer the cylinder the flatter the pitch will be.

**Figure 6.3** *March from Symphonic Metamorphosis, m. 2-5.*

The musical score for Figure 6.3 consists of two staves. The top staff is for Horns 1, 2 in F, and the bottom staff is for Horns 3, 4 in F. Both staves are in the key of D major (one sharp, F#) and 3/2 time. The music begins in measure 2 with a muted D major chord (D4, F#4, A4) marked with a 'p' (piano) dynamic. This chord is sustained through measure 5. In measure 5, the chord changes to a dissonant one (D4, F#4, Bb4) also marked with a 'p' dynamic. The word 'Muted' is written above the first staff. The staves are connected by a brace on the left.

The English Horn provides a specific timbre, similar to the viola, to the woodwind melodic statement beginning in bar six. As evident in all transcriptions, string players have much more dexterity to play certain rhythmic and note patterns. Though this is far less severe when compared to the Clarinet part in Shostakovich's *Festive Overture*, for example, the smoothness needed will be something to strive toward. Figure 6.4 shows the visual representation of the interplay between the fast trills in the Flute and Oboe, and the rhythmic contrast of the English Horn. Bass Clarinet and Alto Clarinet are also contributing factors throughout bars 10-12.

**Figure 6.4** *March from Symphonic Metamorphosis*, m. 2-5.

The image shows a musical score for three woodwind instruments: Flute, Oboe, and English Horn. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. Measures 2-5 are shown. The Flute and Oboe parts have trills in measures 2 and 4, marked with a double flat (tr bb) and a dynamic marking of *mf*. The English Horn part has a melodic line with accents in measures 2-5, also marked with a dynamic of *mf*.

All trills present in the upper woodwinds need to be performed fast and deliberate. Figure 6.5 represents segmented sections of trills found in measures 12, 16, 17, and 20 in the various woodwind parts (Piccolo through Bass Clarinet). Note that there are differences between a  $tr \flat \text{~~~~~}$  and  $tr \flat\flat \text{~~~~~}$ . What Hindemith is looking for with all of these ornamentations is a half step trill. Again referring to figure 6.5, the Piccolo and Flute are asked to perform a  $tr \flat\flat \text{~~~~~}$  on Gb in bar 12. Normally, a trill would go one whole step above the fundamental pitch. Indicating a double flat sign means to take the pitch you would normally trill to, in this case Ab, and apply a double flat to that note. In doing so, Ab becomes G, creating a half step trill from Gb to G. Similarly in bar 17, the parts indicate a  $tr \flat \text{~~~~~}$  on an Eb in the Piccolo and Flute parts. The whole step trill normally taken would be to an F. Flatting an F just once creates Fb (or the enharmonic E natural) achieving the half step trill quality. When this appears in the Oboe, English Horn, and Alto and Bass Clarinet parts, the same rules apply.

**Figure 6.5** *March from Symphonic Metamorphosis*, m. 12, 16-17, 20-21.

The image shows a musical score with four measures of trills. Measure 12 has a trill marked with a double flat (tr bb). Measure 16 has a trill marked with a flat (tr b). Measure 17 has a trill marked with a flat (tr b). Measure 20 has a trill marked with a flat (tr b). The measure numbers 12, 16, and 20 are indicated below the staff.

There are a few instances where finger dexterity is necessary in the upper woodwinds. Whether it is a sixteenth note pattern or triplet figure, placing a slight breath accent on the beginning of each new pulse can enhance rhythmic continuity. Figure 6.6 shows two instances where the upper woodwinds have the sixteenth note and triplet figures.

**Figure 6.6** *March from Symphonic Metamorphosis, m. 37, 78-81.*

The musical score for Figure 6.6 consists of three staves. The top staff is for the Flute, the middle for the Clarinet in Bb, and the bottom for another Clarinet in Bb. The key signature has two flats (Bb and Eb) and the time signature is 3/2. The Flute and the first Clarinet in Bb play a sixteenth-note pattern starting with a forte (*f*) dynamic. The second Clarinet in Bb plays a triplet pattern, with dynamics ranging from *f* to *ff*. The bottom staff continues the triplet pattern with a *ff* dynamic.

The low brass and woodwinds have a difficult passage beginning in bar 68. The performers need to retain forward motion and keep a fluid air stream to ensure the sense of the triplet feel. It is easy to let this rhythm slow down and become indistinctive. If necessary, employ a “trade-off” system between the players to give their tongues a rest. This can only be done if there is no audible break between measures. An example of this rhythm can be seen in figure 6.7.

**Figure 6.7** *March from Symphonic Metamorphosis, m. 68-72.*

The musical score for Figure 6.7 consists of two staves. The top staff is for Trombone 1, and the bottom is for Trombone (Tbn.). The key signature has two flats (Bb and Eb) and the time signature is 3/2. Both parts play a triplet pattern. The Trombone 1 part starts with a mezzo-forte (*mf*) dynamic, and the Trombone part starts with a forte (*f*) dynamic. The bottom staff has a *f* dynamic marking at the end of the passage.

Horns one and two reach a range that can be uncomfortable for players who do not excel in the upper tessitura. Figure 6.8 shows the gradual, semi-chromatic line that covers an octave and a fifth. The tendency in younger or inexperienced players will be to “pinch” the embouchure as the notes become higher. Full air support is the only way for the Horns to have a full and resonant sound.

**Figure 6.8** *March from Symphonic Metamorphosis*, m. 37, 78-81.



In the coda, layering of different rhythmic entities can pose a challenge for the performers. Each instrument needs to stay true to their specific pattern in order for bars 136 – 140 to be successful. Though to each individual this seems superfluous, taking the most basic rhythmic structure (Rhythm 5) and slowly layering each of the other four rhythms on top will help stabilize the various changes and create precision rather than a cacophony of sound. Figure 6.9 is a visual representation of each rhythmic structure present in these bars.

**Figure 6.9** *March from Symphonic Metamorphosis*, m. 139-139.





## Unit V. Stylistic Considerations

Performing the correct style of this piece is crucial to the integrity of this piece. Each individual articulation, trill, and dynamic change needs to be played with a certain conviction. The overall style to achieve is haughty, pompous, self-confident, and ultimately exuberance at the culmination of the piece.

In the first statement of the “A” section, opens with a beautiful Oboe, English Horn, and low Clarinet melodic line. To achieve the proper style to this statement, the performers need to draw their energy toward the second half note in the two bar segment. Figure 6.10 is a representation of how the energy should be focused. In the return of the “A” section, the Trombones have this line as well. Beginning in bar 88, the Trombones need to demonstrate the exact same flexibility in note production, especially in the sixteenth notes. Energy and focus should be as performed in the woodwinds at the beginning of the piece.

**Figure 6.10** *March from Symphonic Metamorphosis, m. 6-9.*



Underneath this melodic line, in both occurrences of the “A” section, a distinct rhythmic ostinato is present. Figure 6.11 shows the ostinato in bar 6 as well as the re-statement in bar 88 with the addition of Clarinet triplets. Notice the different rhythmic pattern in the ostinato as well. In bar 6, there is evident space in the rhythm  as compared to  beginning in bar 88. In performing either rhythmic motive, each needs to be deliberately short, while still maintaining the correct note length.

**Figure 6.11** *March from Symphonic Metamorphosis, m. 6-9.*

"A" Section Ostinato Pattern: Bars 6-9.

Bassoon *p*

"A" Section Ostinato Pattern: Bars 88-91.

Clarinet in B $\flat$  *p*

Bassoon *p*

As discussed previously in Unit IV, Technical Considerations, each time a woodwind instrument encounters a trill in their parts, they should perform them as fast as possible with forward motion toward the next beat.

The Horns play a significant role in this piece. Most often the Horns introduce a new concept in the music far before the entire ensemble grasps hold. Before the low brass and winds use the triplet motive in significant ostinato patterns, the Horns present this almost agitated segment underneath the rest of the ensemble's unison rhythm (figure 6.12). To create this sense of agitated interruption, the Horns need to keep the notes crisp and accurate. Also, with this being muted, the performers will have to increase their air intake and volume for the notes to be in tune as well as heard over the ensemble.

**Figure 6.12** *March from Symphonic Metamorphosis, m. 32-33.*

Muted

Horn 1 & 2

Muted

Horn 3 & 4

Woodwinds

Brass



Similarly, the Horns present the melodic theme in section “B”. Throughout this statement, the performers should keep direction focused and forward. As the second and third Horns have recurring sixteenth notes in their parts, the preceding dotted quarter note needs energy through beat two. Figure 6.13 shows this melodic line. It is essential that the Horns keep their dynamic at a mezzo forte. Too often will the Horns perform this statement at a forte or fortissimo dynamic, which leaves no room for growth of the line later in the piece.

**Figure 6.13** *March from Symphonic Metamorphosis, m. 51-59.*

The image displays a musical score for the Horn section of the 'March from Symphonic Metamorphosis' by Paul Hindemith, measures 51-59. The score is written for four horns, divided into two staves: Horns 1 & 2 (top) and Horns 3 & 4 (bottom). The key signature is one flat (B-flat), and the time signature is 2/2. The dynamic marking 'mf' (mezzo forte) is indicated at the beginning of the first staff. The melodic line for the horns is characterized by a series of eighth and sixteenth notes, with a dotted quarter note preceding a sixteenth note in the first measure. The lower woodwinds, Cornets, and Trombones are also shown, playing a triplet figure. The score includes various musical notations such as slurs, ties, and dynamic markings.

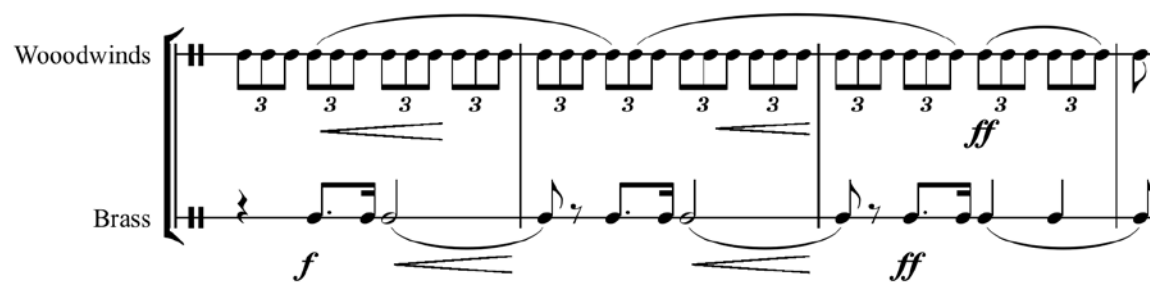
While the upper woodwinds take over a metamorphosed rendition of the Horn’s statement, the lower woodwinds, Cornets, and Trombones transfuse the agitato triplet figure, first introduced by the Horns, into their own playing in bar 68 (figure 6.14). As this may be extremely difficult to accomplish single tonguing on a reed instrument or triple tonguing on a brass instrument, the faster the air stream, the more help the tongue will have. Hindemith originally held this figure in the strings, which is a considerably easier rhythm for them to achieve. Nevertheless, the sections performing this line must be sure to keep the fluidity and presence of a string section while not becoming weighty.

**Figure 6.14** *March from Symphonic Metamorphosis*, m. 68-59.



Measure 74 is the first instance of a tutti ensemble at a forte dynamic. One should be cautious to keep the melodic line in the foreground and the consistent triplets present, but unobtrusive. In measure 78, this is the case as well, but stylistically the woodwinds provide the surge of energy leading up to the culminating downbeat in 81. A similar surge of energy in the brass is necessary in the half notes leading to the following downbeat. Figure 6.15 shows the rhythmic structure and contour of the woodwind and brass lines.

**Figure 6.15** *March from Symphonic Metamorphosis*, m. 78-81.



Suddenly, after this cacophony of sound, the music arrives at a subito-piano re-statement of the introduction in bar 82. In an augmentation of the original opening motive, this re-statement transitions the music back to the “A” section of the piece (actually stated as “A<sup>1</sup>”). Figure 6.16 is a representation of the original introductory motive and the augmented statement at 82. In contrast to the fanfare opening, the woodwinds need to approach this section as smooth and serene as possible while connecting the notes with fluid ease.

**Figure 6.16** *March from Symphonic Metamorphosis*, m. 1-5, 82-88.

Measures 1 - 5: Original Introductory Theme

Measures 82 - 88: Augmentation of Introductory Theme

After this re-statement of the introduction, the Trombones establish the theme at bar 88. Refer back to figure 6.10 as the basis for melodic movement. As in the first “A” section, this melody is accompanied by a similar rhythmic pattern. In the original composition for orchestra by Hindemith, at this moment the strings are accompanying the Trombones as in the transcription. However, in the orchestral version, the strings are playing pizzicato. It is essential that the woodwind instruments that are performing this line emulate a pizzicato string section as much as possible to convey the proper style at the statement of “A<sup>1</sup>”. This continues to hold true all the way through bar 106. The Clarinets add another layer of intrigue by having a swirl of triplets over the two lines, thereby creating the prime form of “A”. Figure 6.17 represents the three lines combined. The Clarinets should place the focus on the first note of the second set of triplets. Crescendo toward this note, and decrescendo away to make a true growth and decay of the notes.

**Figure 6.17** *March from Symphonic Metamorphosis, m. 88-92.*

The musical score for measures 88-92 of the March from Symphonic Metamorphosis features three staves. The Oboe staff (top) begins with a first ending bracket over measures 88-90, marked with a piano (*p*) dynamic. The Clarinet 1 staff (middle) plays a rhythmic pattern of eighth notes with triplets, marked with a piano (*p*) dynamic. The Tbn. 1-3 staff (bottom) plays a rhythmic pattern of eighth notes, marked with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *p*, *mf*).

In the transitional section toward “B<sup>1</sup>”, an impassioned polyphony brings the ensemble to return to the heroic statement the Horns first introduced. It is critical that each of the different lines perform the exact articulations presented to keep the polyphony from sounding unmusical and noisy. Figure 6.18 illustrates the different rhythmic motives during this transition. The ensemble is divided into seven groupings. One of the more prominent voices needs to be group two. A good rehearsal technique would be to segregate these groups and let the ensemble listen to the various rhythmic lines so they know how to fit within the sound. Listed below are the groups and their instruments.

Group 1: Oboe, English Horn, Alto Sax 1

Group 2: Piccolo, Flute, Eb Clarinet

Group 3: Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Tenor Sax, Bari Sax

Group 4: Clarinet 1

Group 5: Clarinet 2, Clarinet 3, Alto Clarinet, Alto Sax 2, Euphonium, String Bass, Bases

Group 6: Cornet

Group 7: Trombone, Bass Drum

It is essential that after this transition there is complete silence on beat three of measure 110. To make this more achievable, beat two, if not already indicated, should be light, crisp, accurate, and the correct duration. Creating this silence will make the return of the “B” theme statement even more bold and exhilarating.

**Figure 6.18** *March from Symphonic Metamorphosis, m. 107-110.*

As most of the brass continues with the original motive, the Horns vary the theme slightly to give this section a more triumphant approach. It should be noted that this variant is the focal point of this portion of the piece. In Unit VII, Form and Structure, an in depth dialogue of the true form of this piece can be viewed. There, it is seen that just like in the return of the “A” section, the ensemble is now performing a prime version of “B”. It is this shape of the Horns that is the true indication of a modification. Figure 6.19 represents the Horns and their contour over the brass statement. As this particular instrumental section has performed a similar line, the shape of the line will match almost exactly as before with only slight adjustments. The arrows shown in the figure are a representation of how the air stream should remain steady and sustained through the notes.

**Figure 6.19** *March from Symphonic Metamorphosis, m. 110-118.*

As the brass and woodwinds continue to perform a comparable counter line, the Euphonium then joins the Horn section as the prominent voice. Instead of the same transformed melody, these two sections amplify the dynamism by performing a semi-chromatic ascending line (figure 6.20). Emphasis on the rearticulated slurs will give the correct sense of eagerness toward the next downbeat. As these two sections have this line, the accompaniment should de-emphasize their importance as a prominent figure, but still remain committed in their intensity of rhythm.

**Figure 6.20** *March from Symphonic Metamorphosis, m. 118-122.*



Rehearsal letter K, bar 125, finds the ensemble performing the last segment of melodic content before the coda begins. Horns and Euphonium are still the main focus as far as balance, but another instrument that needs to come to the forefront is the triangle. The performer needs to hold the triangle so it is visible to the audience and use a medium sized beater to accommodate for soft and loud dynamic contrasts. The tutti ensemble also reaches its loudest dynamics yet at forte and fortissimo. If not careful, the ensemble can tend to bombard the audience with noise rather than a full, round sound.

Figure 6.21 is a segment of the coda where various rhythmic structures are overlapped upon each other. They are listed as “Rhythm 1-5” according to score order, not level of importance. The most prominent voice should be Rhythm 4 as performed by the Euphonium, Horns, and Trumpets. All other rhythms need to be distinct, but subtle in the context of dynamics. This all leads up to bar 140, in which the brass re-states the first opening motive (refer to figure 6.16, pg. 59) while the woodwinds bring the energy forward to a unison rhythm in the ensemble to conclude the piece (figure 6.22).

**Figure 6.21** *March from Symphonic Metamorphosis*, m. 136-139.

Figure 6.21 displays five rhythmic staves, labeled Rhythm 1 through Rhythm 5, spanning four measures of music. Rhythm 1 consists of a continuous eighth-note triplet pattern. Rhythm 2 features a pattern of eighth notes with eighth-note rests. Rhythm 3 is composed of eighth notes. Rhythm 4 includes eighth notes with eighth-note rests. Rhythm 5 consists of eighth notes with eighth-note rests. The notation uses a common time signature and includes various rests and triplet markings.

**Figure 6.22** *March from Symphonic Metamorphosis*, m. 143-144.

Figure 6.22 shows a concluding rhythm in 2/2 time. The notation begins with a half note, followed by a quarter rest, then a half note, another quarter rest, and finally a triplet of eighth notes followed by a quarter rest and a final bar line. The dynamic marking *ff* is indicated below the staff.

## Unit VI. Musical Elements

Musicality and expression is called upon each and every performer for the entirety of this work. As stated previously, there are very few technical considerations apparent in this piece when working with a talented collegiate ensemble. In this instance, style and musicality should be the core of the performance.

Musicality and style are often connected in the incorrect ways. One is a means to the others end. Performing the correct style is a way to become musical. The misconception among educators and performers is that if one plays with style, then they automatically are playing musically. In fact, there are far more factors involved in creating a musical concert.

For the purpose of assessing the musical aspects of Hindemith's *March from Symphonic Metamorphosis*, this unit will be divided into segmental elements that contribute to musicality. The sections are entitled: Melody, Harmony, Rhythm, and Timbre.

The following examples are pulled from essential segments of the piece in which musicality and expression along with style are necessary in order to achieve the proper interpretation of the work.

### *Melody*

Specific melodic elements are passed throughout the different instruments in ensemble at various times in the piece. It is essential that each segmented melodic figure be identified not only by those performing it, but also by the entirety of the ensemble. As segmented as the introduction may seem, there is essential pre-melodic content occurring. Figure 6.23 is the representation of the introduction. It is with this statement that the foundation of the piece is built. Aptly named as a metamorphosis, Hindemith employs the use of melodic motives, labeled a, b, c, d, x, and y, to create particular transformations between formal divisions. The Trumpets and Trombones display "motive x" in the opening measure as the Horns counter their fanfare with an evocative muted first inversion A major chord, or "motive y." Not only is it important to distinguish between these melodic and motivic statements, but also to create proper bases for which to exercise any given metamorphosing. Melodic fluctuation in dynamics will help



younger, and even more advanced students explore phrasal shaping in novel ways. Along with dynamics, the usage of suspensions should be emphasized in the performer's playing and particular emphasis given to the growing tension into their resolutions.

**Figure 6.23** *March from Symphonic Metamorphosis, m. 1-5.*

Measures 1 - 5: Original Introductory Theme

Trumpet 1, 2

Horn 1 - 4

Trombone 1 - 3

*f*

Muted

*p*

Motive x

Motive y

Motive x1

Motive y1

### ***Harmony***

Although the melodic motives are quite important, they are far less resilient without harmonic stabilization underneath. Hindemith utilizes the harmonic segments as a quasi-counter melody. Through providing the basic harmonic structure for each motive, a simplistic nature is achieved without becoming overambitious.

For most of the piece the tonality present is that of  $b^b$  minor with highly chromatic segments. Chromaticism is also present in the sections with a major tonal center. A teaching concept to employ is to ensure that the performers understand the difference between consonances versus dissonances. Encourage the students to remain confident in chromatic passages in order to obtain the necessary harmonic color.

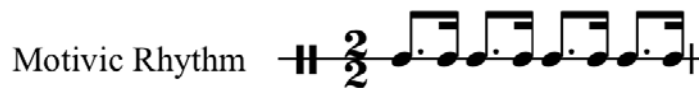
### ***Rhythm***

As William Revelli has stated, “rhythm is the life of the music.” Rhythm can be a musical element on its own. The most musical element to the rhythm present is the continual use

of the dotted eighth sixteenth. No matter what melodic motive is being performed, at least one section is performing what is now called, for all intensive purposes, the motivic rhythm. The only exception to this assertion is when motives x and y are being performed. Motive x and y can be reviewed in figure 6.23 at the top of the page.

Seeing that the motivic rhythm is short in nature, all long notes apparent in the melodic motives need to have energy forward and create a stark contrast between itself and any shorter ostinato patterns.

**Figure 6.24** *March from Symphonic Metamorphosis, Motivic Rhythm.*



### *Timbre*

As this is a transcription from an original orchestral work, Keith Wilson, transcriber, utilized the unique timbre qualities of the wind band instruments to obtain a similar sound to an orchestral performance.

More often than not, the instruments stay true to their originally composed melodic statements. But, as this wind ensemble transcription includes other instruments such as the Saxophone family and the Euphonium, it is essential to find the correct timbral equivalent to the orchestra.

Keith Wilson provides a great solution to a certain difficulty many high schools face. Not every school has a fantastic English Horn player, or might not even own an English Horn for that matter. The Alto Saxophone has been given cues to the opening statement starting at measure 6. As an integral sound to the opening of this piece, one cannot simply leave out this timbre. Something would sound missing. The Alto Saxophone can reach a similar timbral quality of the English Horn in this particular range of the instrument. It should be noted that the only time that this occurs is in this first opening statement. At all other times, the Saxophone family seems to rest quite frequently and does not contribute a vital role until bar 74.

The Euphonium is a unique instrument in the sense that it has a chameleon-like ability to conform to any timbre. In this instance, the Euphonium is utilized as a stabilizer among many of

the sections in the ensemble. Not only is it used as a bass voice by accompanying the low brass, the Euphonium is also used to strengthen the woodwinds (figure 6.25) as well as Horns (figure 6.26) in various important melodic instances.

**Figure 6.25** *March from Symphonic Metamorphosis*, m. 38-41.

Figure 6.25 displays a musical score for the March from *Symphonic Metamorphosis*, measures 38-41. The score is written for Woodwinds and Euphonium. The Woodwinds part is in treble clef, and the Euphonium part is in bass clef. Both parts are marked with a forte (*f*) dynamic. The Woodwinds part features a melodic line with eighth and sixteenth notes, while the Euphonium part provides a supporting bass line with similar rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

**Figure 6.26** *March from Symphonic Metamorphosis*, m. 38-41.

Figure 6.26 displays a musical score for the March from *Symphonic Metamorphosis*, measures 38-41. The score is written for Horn 1 & 2 and Euphonium. The Horn 1 & 2 part is in treble clef, and the Euphonium part is in bass clef. The Horn 1 & 2 part features a melodic line with eighth and sixteenth notes, while the Euphonium part provides a supporting bass line with similar rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

## Unit VII. Form and Structure

Hindemith employed a very basic overall form to the finale movement of his symphony. A simple form hides the stark complexity in the underlying metamorphosis to which the piece is named. Gene Anderson is one of the few people who have extensively analyzed Hindemith's *March*. His insight has given scholars the opportunity to delve deeply into Hindemith's own compositional style and gain a greater understanding of this piece.

Gene Anderson has inscribed a particular comment of note in defense of the use of a metamorphosis within this work while also delivering an insightful look into the compositional intricacies Hindemith has employed.

“Indeed, one is struck, not by the differences, but by the similarities between the *March* and its prototype, von Weber's *Marcia* from *Huit pieces* for piano duet, Op. 6, No. 7. composed in 1819. But while model and original essentially agree in matters of melody, harmony, rhythm, and form, closer scrutiny reveals the process of metamorphosis to extend beyond surface modifications of these elements to more subtle but basic transformations of timbre, harmonic function, and rhythmic proportion, which ultimately affect every level and component of the composition's structure.”

Anderson's formal scheme is displayed in table 6.4. Divided into six separate sections, this particular analysis not only describes the form and structure, but it gives information as to tonality and texture of timbre. Particular attention should be paid to the section entitled “Subdivision.” Here, Anderson has depicted particular motives apparent in this piece. They are labeled (by order of appearance) x, y, a, b, c, and d. The numbers following the motives are an indication of the number of times this motive has been used.

**Table 6.2 Form and Structure as done by Gene Anderson**

Section Subdivision Measure Dominant Timbre Dynamics Key	Introduction			
	motive x	motive y	x1	y1
	1	2	4	5
	trp/trb	hn/cym	trp/trb	hn/cym
	f	p	f	p
	b <sup>b</sup> minor			

A								
a		b		y2	y3	x2	a1	y4
6	10	14	18	21	27	34	38	45
ww	ww	ww	ww	hn	hn	trp/tbn	ww	hn
p	mf	f	mf	p	cresc	f	f	p
b <sup>b</sup> minor								

B			A1				B1			Coda	
c	d	c1	x3	a2	b1	x4	c2	d1	c3	x5+y5	
51	68	74	82	88	96	101	111	119	125	132	141
hn	ww	ww	ww	trb	trb	ob/trb	brass	brass	brass	hn/trp	brass
B <sup>b</sup> Major				a minor			E <sup>b</sup> /B <sup>b</sup> Major	B <sup>b</sup> Major			

**Figure 6.27** *March from Symphonic Metamorphosis, Motivic Representations.*

**Motive x**

Trumpet 1 & 2  
Trombone 1-3

**Motive y**

Horn 1 & 2  
Horn 3 & 4

**Motive a**

Oboe

**Motive b**

Flute  
Oboe

**Motive c**

Horn 1 & 2  
Horn 3 & 4

**Motive d**

Flute

## Unit VIII. Suggested Listening

Hindemith, Paul – Konzertmusik, Op. 41 (1926)

Hindemith, Paul – Kammermusik No. 5, Op. 36, No. 4 (1927)

Hindemith, Paul – *Symphonic Metamorphosis from Themes by Carl Maria von Weber*  
(orchestral, 1943)

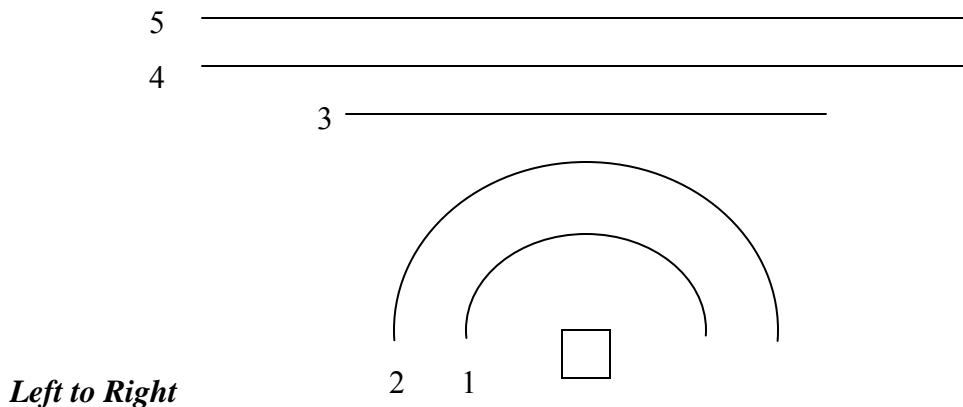
Hindemith, Paul – Geschwindmarsch (1946)

Hindemith, Paul – *Symphony in Bb* (1951)

## Unit IX. Seating Chart and Acoustical Justification

The graduate recital took place in McCain Auditorium on the campus of Kansas State University. The seating chart used for the Hindemith was derived from the original seating of the K-State Wind Ensemble. The use of this particular set-up is focused on a secure core of the ensemble. The first chair players are typically placed at the center of the ensemble to create a sense of strength building outward. Due to the resources of the hall, space was taken into consideration when creating this particular seating arrangement.

**Figure 6.28 Seating Chart**



Row 1: English Horn, Oboe 1, Oboe 2, Flute 1, Piccolo, Flute 2

Row 2: Bb Clarinet 1, Eb Clarinet, Clarinet 2 - 3, Bassoon 1 & 2, Contra & Bass Clarinet

Row 3: Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone

Row 4: Horn 4 – 1, Trumpet 1 – 3

Row 5: Bass Trombone, Trombone 3 – 1, Euphonium 1 & 2, Tuba 3 – 1.

## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1: February 15, 2010*

**Ensemble: Wind Ensemble**

**Announcements: Recital is on March 10<sup>th</sup>.**

**Literature: *Hindemith March***

**Time: 30 or 50 minutes**

Rehearsal	Evaluation
<ol style="list-style-type: none"><li>Run the piece<ul style="list-style-type: none"><li>* Careful of tempo slowing</li></ul></li><li>Work A section: 6 - 27<ul style="list-style-type: none"><li>* Melodic content – shaping</li><li>* Accompaniment – short, staccato</li></ul></li><li>Work A1 section: G – 110<ul style="list-style-type: none"><li>* Trombones with the melody</li><li>* Accompaniment – pizzicato strings</li></ul><p>(Run piece again if DT is back in time)</p><hr/></li><li>Bar 21 – D<ul style="list-style-type: none"><li>* Passing of the line</li></ul></li><li>Horns at D</li></ol>	<ol style="list-style-type: none"><li>Clarity of the tempo and styles present.</li><li>Attacks and releases.</li><li>Clarity of preps and gestures of syncopation.</li><li>Rhythmic partnerships.</li></ol>



***Rehearsal Plan – Rehearsal #2: March 1, 2010***

**Ensemble: Wind Ensemble**

**Announcements: Concert Blacks for the performance.**

**Literature: *Hindemith March***

**Time: 60 minutes**

Rehearsal	Evaluation
<ul style="list-style-type: none"><li>• A:<ul style="list-style-type: none"><li>○ Dotted eighth rhythm versus the melodic content.</li><li>○ Dynamic contrasts.</li></ul></li><li>• Bar 37<ul style="list-style-type: none"><li>○ Rhythmic and pitch accuracy in the woodwinds.</li></ul></li><li>• D:<ul style="list-style-type: none"><li>○ Tonguing in the woodwinds.</li><li>○ Strength in the Horns.</li></ul></li><li>• F:<ul style="list-style-type: none"><li>○ Balance and blend. No “noise.”</li></ul></li><li>• Run the piece.</li></ul>	<ul style="list-style-type: none"><li>• Triple tonguing in the brass needs to be addressed.</li><li>• Same with the woodwinds.</li><li>• Trombone pitch in measure 88.</li><li>• I: Groupings need to be identified.</li><li>• Pitch of the Horns and the Euphonium in 118.</li></ul>

***Rehearsal Plan – Rehearsal #3: March 3, 2010***

**Ensemble: Wind Ensemble**

**Announcements:**

**Literature: *Hindemith March***

**Time: 30 minutes**

<b>Rehearsal</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• D:<ul style="list-style-type: none"><li>○ Woodwind triplet figures.</li><li>○ Lots of air behind the notes.</li></ul></li><li>• Brass at 68:<ul style="list-style-type: none"><li>○ Lots of air behind the notes.</li></ul></li><li>• Beginning:<ul style="list-style-type: none"><li>○ Brass fanfare – Strength!</li><li>○ Pitch in the Horns</li></ul></li><li>• Measure 6:<ul style="list-style-type: none"><li>○ Oboe, English Horn, Bass Clarinet<ul style="list-style-type: none"><li>▪ Balance and pitch.</li></ul></li></ul></li><li>• Run the piece.</li></ul>	<ul style="list-style-type: none"><li>• More movement in the melodic lines!</li><li>• Separation of the melodic motive.</li><li>• Rehearse the anticipation in bar 25.</li><li>• Rehearse the brass and woodwinds in 78-81.</li><li>• Pitch in the Piccolo.</li></ul>

***Rehearsal Plan – Rehearsal #4: March 5, 2010***

**Ensemble: Wind Ensemble**

**Announcements: Dress rehearsal on Wednesday**

**Literature: *Hindemith March***

**Time: 60 minutes**

<b>Rehearsal</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Run the piece and record.</li><li>• Listen to recording</li><li>• Discuss</li><li>• Use the recording to base rehearsal off of.</li><li>• Predicted complications:<ul style="list-style-type: none"><li>○ Measure 51</li><li>○ Measure 32 – Horn interruptions</li><li>○ Measure 100</li><li>○ Silence in 110</li><li>○ Measure 118</li></ul></li><li>• Run the piece again at the end of rehearsal.</li></ul>	<ul style="list-style-type: none"><li>• Most problems were fixed within the ensemble except for the hard rhythmic passages.</li><li>• Go down the line in rehearsal on Monday.</li><li>• Focus more on the conducting aspects.</li></ul>

***Rehearsal Plan – Rehearsal #5: March 8, 2010***

**Ensemble: Wind Ensemble**

**Announcements: Dress rehearsal and Concert on Wednesday**

**Literature: *Hindemith March***

**Time: 30 minutes**

<b>Rehearsal</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Run the piece.</li><li>• C:<ul style="list-style-type: none"><li>○ Resolution happens in the Horns in measure 45. Keep the anticipation up until then.</li></ul></li><li>• Go down the line in the Woodwinds in measure 37.</li><li>• Balance throughout the piece. It tends to be very “low voice” heavy.</li><li>• Horns at D</li><li>• Trombones at G</li><li>• Run the piece again.</li></ul>	<ul style="list-style-type: none"><li>• Dynamic contour in the playing and conducting.</li><li>• Search for the melodic line.</li><li>• Impulse of will.</li><li>• “L” needs to have more rhythmic pulse than what is being presented.</li><li>• Finish strong and in tempo!</li></ul>

***Rehearsal Plan – Rehearsal #6: March 10, 2010***

**Ensemble: Wind Ensemble**

**Announcements: Call time for the concert is 7:10 in room 201.**

**Literature: *Hindemith March***

**Time: 15 minutes**

Rehearsal	Evaluation
<p data-bbox="520 651 701 683">Run the piece.</p>	<ul data-bbox="999 488 1835 691" style="list-style-type: none"><li data-bbox="999 488 1835 578">• Make sure to give a clear prep for the concert in the style and tempo that you need.</li><li data-bbox="999 594 1499 634">• Forward intensity in the long notes.</li><li data-bbox="999 651 1388 691">• Have fun and just conduct!</li></ul>

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## **Appendix A - Graphical Analysis of *Symphony in Brass***

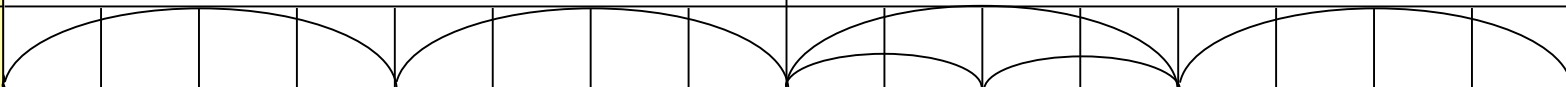
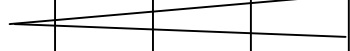

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	introduction															
Phrase Structure																
Tempo	Andante ♩ = 72															
Dynamics	<i>p</i> < <i>mp</i> > <i>p</i> <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < <i>mp</i> > <i>p</i> < 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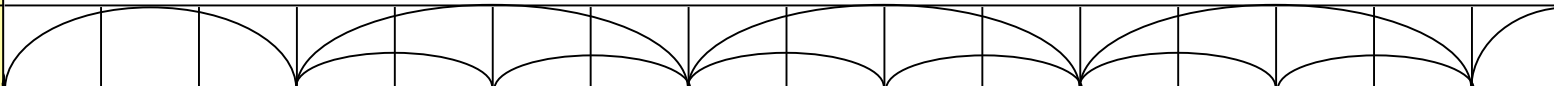

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	Introduction								Transition							
Phrase Structure																
Tempo	Andante ♩ = 72															
Dynamics	<i>mp</i>					<i>mf</i>					<i>f</i>					<i>ff</i>
Meter/Rhythm	$\frac{3}{4}$															
Tonality													B Major			
Harmonic Motion																
Orchestration	Horns 3, 4, Low Brass				Trumpets, Trombones 1, 2				Add Low Horns and Brass		Trumpets, Mid Horns, Low Brass.			Solo 1st Trumpet takes precedence over the low voices.		
General Character	Growing to tonality from the low Horns and Trombone to the Trumpets continuing the motion toward 25.								Rhythmic speed to necessitate the transition into Section A.				Proclamatory in the Trumpet with support in the lower voices.			
Means for Expression	Left hand giving the melodic shape to the first trombone.				Trumpet shaping with right hand.			Crescendo.	Motion forward with arpeggiated eighth notes.			Relaxation.	Left hand cue to trumpet solo. Fermatas to be taken with time.			
Conducting Concerns	Supermetric/melding gestures.				Melding gestures. Hold in bar 23 (no beats).			Right hand cue.	Use both hands and proximity to trumpets to facilitate accelerando.			Beats 2 and 3 with right hand.	Conduct accompaniment. 31, cue sus. cymbal with right hand.			
Rehearsal Consideration	Trombone 1 intonation with ensemble.				Trumpet crescendo and low entrances moving toward the downbeat of 25.				Trumpets creating forward momentum with syncopation. Low brass continuing with the solid foundation.				Trumpet 1 performed soloistically.		Take time with Suspended Cymbal roll and Trumpet solo fermatas.	

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Exposition															
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics	<i>p</i>		<i>p</i>													
Meter/Rhythm	$\frac{4}{4}$				$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
Tonality												F Major				
Harmonic Motion																
Orchestration	Percussion 1 establishes the new tempo.		Low, Mid, then High voices trade ostinato.		Trumpets and Horns begin the first statement of the rhythmic motive of Section A over the Percussion.				The entrance of the 1st Trombone begins a section that builds into the Horns entrance in measure 50.							
General Character	Tribal drums.		Quiet intensity.					Flighty and whimsical.				Rhythmic dancing.			Building intensity.	
Means for Expression	Straight line conducting for a more rhythmic approach.				The 3/4 measures should be conducted with a feeling of 6/8.			All of this content is used to help re-group the ensemble to the downbeat in bar 44. Motion forward is necessary.				A return of the straight line conducting for the 4/4 bars and 6/8 pattern for the 3/4 bars.			See next.	
Conducting Concerns	Zero in on percussion, trombones, horns, then trumpets for stability of tempo change.			Small pattern size with enough lilt to get the style across.				Pattern changes need to be readable. Left hand reinforcing the downbeat in bar 42.				Cue the first and second horns with right hand as left hand turns the page.			Minimize pattern.	
Rehearsal Consideration	Lock in the tempo with Percussion 1.		Matching style when the syncopated line is passed through the ensemble.		Showing the ensemble the feel of the rhythm in 6/8 time.			Layered entrances between various instruments need to be accurate.				Return of more solidifying material. Careful of the voice switching in the Horns to maintain tone and articulations.			Quiet intensity within the trombone timbre.	

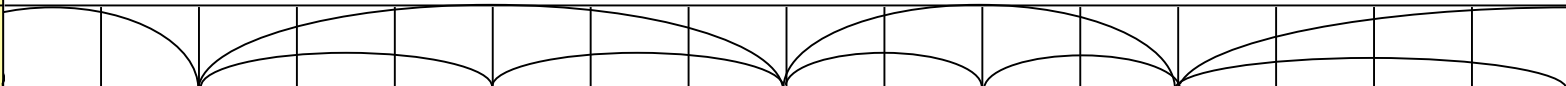
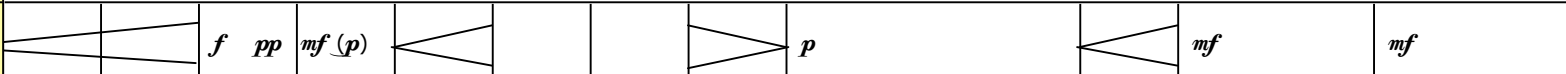
Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
Form	Exposition															
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics																
Meter / Rhythm	$\frac{4}{4}$				$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$						
Tonality																
Harmonic Motion																
Orchestration		Layering Horns build intensity into the sudden dynamic change in 52.			Upper brass and percussion.			Trumpet, Horn, and Trombone rhythmic line over a solidifying downbeat accompaniment.				Horns are the dominant voice.		Trumpet and Trombone exchanges.		
General Character	Building intensity.	Progressively agitated interruption in the Horns.		Rhythmic precision.				Sixteenth note interludes within the Trumpet, Horn, and Trombones create a sense of frenzy toward the eventual Horn growth in bars 60 and 61.								
Means for Expression	Sweeping motions.	Straight line conducting as pattern size increases.		A return of the straight line conducting for the 4/4 bars and 6/8 pattern for the 3/4 bars.				Frenzied sixteenth notes call for more emphasis on beats for clarity.				Use of left hand to portray length of phrase.		Resolute gestures to ensure solid downbeats. Smooth flowing between those downbeats.		
Conducting Concerns	Growth of box.	Individual right hand cues to horn entrances.		<i>sfzp</i> attack in pattern while maintaining the light pulse of the returning melodic motive.				Clarity as the increasing fragmentation of the parts can lead to rushing. Cue entrances with proximity and body.				Adequate use of pattern size for crescendo.		Downbeats in the Horns and Percussion.		See next.
Rehearsal Consideration	Quiet intensity within the trombone timbre.	Dynamic contrast with the Horns and growth to 52.		<i>sfzp</i> attack.	After the <i>sfzp</i> attack, maintaining the intensity of the <i>p</i> dynamic texture.			All entrances within the ensemble need to be accurate as they are passed along. Work with slow tempos first.				Smooth texture with the Horns leading to 62.		Rhythmic contrast and more articulate.		See next.

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	Exposition															
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics																
Meter/Rhythm	$\frac{4}{4}$															
Tonality																
Harmonic Motion																
Orchestration	Trombone section obtains the role the Horns had in m. 60-61		Trumpets create a flowing ostinato to accompany the soaring Horn solo. Percussion and Low Brass provide a stable harmonic foundation.						Trumpet and Horn with Low Brass and Percussion assistance.				An exchanging Trumpet 1 and 4 solo line along with rhythmic support from the Low Brass.			
General Character	Syncopation in the Low Brass provides fierce contrast into bar 67.		A placid Horn solo flows gently over the serene yet moving Trumpet lines.						A subtle reminder of the rhythms performed earlier while the Trumpet keeps the momentum ever pushing forward.				The soaring Trumpet line helps meld seamlessly into this transitional segment into the broad			
Means for Expression	Widen pattern for crescendo.		Smoothing of right hand for Trumpets.		Melding gesture in the right hand for the Trombones and Tuba.				Light staccato for Trumpets and Horns. Smooth for Percussion and Lows.				Expansive gestures with emphasis on 1 & 3.		Focus body toward center of ensemble.	
Conducting Concerns	Minimize pattern size and grow through crescendo.		Forte beat one immediately into pianissimo. Cue Horn in 68.		Entrance in the lows.		Keep the pulse consistent in the Trumpets.		Minimize pattern size for piano. Cue Trumpet 2 with left hand in 74.			Crescendo.	Conduct the Trumpet melodic structure.		Cue Horns.	Cue Trombone 1.
Rehearsal Consideration	Driving forward in Low Brass and Percussion.		Isolation of the trumpet sixteenth note figures. Slow down the tempo. As that solidifies, include the Horn solo as well as the Low Brass and Percussion.						Unification of rhythms after sixteenth note patterns and whole notes will need working.				Trumpet one voice needs to be the more prevalent voice.		Length of notes and identifying melodic content.	

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form		Transition			Development				Development							
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics	mf					f sfz mf		sfz mf		sfz mf		sfz mf		f		f
Meter/Rhythm	4 4															
Tonality																
Harmonic Motion																
Orchestration		Trumpet 2 and Vibraphone with reinforcing Horns.			Trumpet rhythmic line with Horn and Low Brass				Trumpet rhythmic line with Horn and Low Brass				Layered entrances between the ensemble starting with Percussion and moving its way throughout the ensemble.			
General Character	The soaring Trumpet line helps meld seamlessly into this transitional segment into the broad				Broad fanfare.				Broad fanfare.				Growing force toward a minor down beat in 98.			
Means for Expression	Bounce.	Eyes focused and intent on Percussion and Trumpet 2,3.		Crescendo.	Begin by presenting the desired sound for the Trumpets in 85. Into 87, focus should be turned then to the Lows as they need a gesture that is forceful, yet retreats after the sfz mf on the downbeats. Firm with both hands, face.							Growth of intensity bar by bar. Proximity to ensemble waning.				
Conducting Concerns		Smoothness of pattern in 82 and 84 with more marcato felling in 83. Crescendo in 84.			Strength in the pattern throughout continuing to focus on cues in the lows as well as the sfz mf attacks. Carry the long notes over until the next release. Support.							Focus toward right of the ensemble. Cue Percussion, Trumpet, and Horn.				
Rehearsal Consideration		Trumpet and Vibraphone sixteenth notes synchronizing with low brass attacks.			Throughout these measures alignment of the Trumpet voicing as well as the pyramid effect in the lower winds will need slow work with inclusion of the Percussion.							Rhythmic precision and correct dynamic emphasis toward an accented downbeat in bar 98.				

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Development															
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics		<i>ff</i>		<i>p</i>		<i>p</i>			<i>p</i>				<i>pp</i>		<i>mp</i>	
Meter/Rhythm	$\frac{4}{4}$															
Tonality																
Harmonic Motion																
Orchestration		Low Brass.		Horns.		Trumpets and Trombones.		Horns and Percussion 1.		Trumpets and lows		Low Horns and Trombones.		Percussion ostinato with alternating section interludes.		
General Character		Heaviness beginning to ebb.		Light and bouncy.				Haughty.		Light.		Dissipation.		Quiet & intense	Played as if almost an echo of the previous	
Means for Expression	Meld beats 3 & 4.	Draw pattern inward.		Supermetric 4.				Light staccato with crisp wrist movement.		Supermetric 4 with a meld on beats 3 & 4.		Straight line conducting.		Light staccato.		
Conducting Concerns	Crescendo to attack in 98. Diminish size and maintain crispness.			Cue Horns.		Trumpet and Trombone.		Cue Horns and Woodblock.	Light staccato.	Focus on the suspended cymbal rhythm.		Bring pattern inward and begin light staccato again.		Percussion cue.	Trumpet cue.	Horn cue.
Rehearsal Consideration		Immediate decrescendo in low voices with careful articulations.		Smooth texture in the horns passed along to the Trumpets and Trombones. This needs to be seamless.				Contrast in articulations with staccatos. Along with percussion 1.		Trumpet, Euphonium, Tuba intonation. Percussion 2 emphasis on syncopated rhythm.		Accuracy while maintaining decrescendo and intonation.		Percussion dynamic along with flowing, yet accurate Trumpet texture.		



Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	
Form	Development											Trans.	Trans.	Retransition			
Phrase Structure																	
Tempo	Allegro Molto ♩ = 144																
Dynamics	<i>mp</i>											<i>mf</i>			<i>f</i>		
Meter/Rhythm	$\frac{4}{4}$					$\frac{2}{4}$	$\frac{4}{4}$	$\frac{3}{8}$	$\frac{4}{4}$				$\frac{4}{4}$				
Tonality																	
Harmonic Motion																	
Orchestration	Percussion ostinato with alternating section interludes.			Trumpets and Horns alternate rhythmic lines above the Low Brass and Percussion.						Trumpets and Percussion.		Trumpet, Horn, Trombone		Tuba Solo		Baritone/Tuba soli with Trumpet 1.	
General Character	Played as if almost an echo of the previous fanfare.					Intensification of momentum and drive.						Unifying	Unifying	See bar 129.			
Means for Expression	Lilt with a 3 pattern.	Quiet intensity within the face and posture.			Growth of pattern size and stance on the podium.		Lift with both arms.	Stately gestures.				Straight line conducting.			Bouncy lilt.		
Conducting Concerns	Trombone cue.	Dynamics.	Horn cue.	Maintain pulse and clarity throughout the change in meter.					Trombone cue.	Center pattern.		Drive forward.	Snare cue.	Tuba soloist. Conduct the rest of the ensemble.		Trumpet cue.	
Rehearsal Consideration	Matching of articulations from Trumpets to Trombones. Horn accuracy.				Keeping a constant eighth note pulse within the meter changes.				Rhythmic stability between voicing. (see meter/rhythm)			Driving rhythms without speeding up.		Clean attacks over the Euphonium and Tuba soli.			


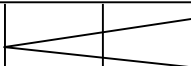
Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	
Form	Retransition																
Phrase Structure																	
Tempo	Allegro Molto ♩ = 144																
Dynamics	<i>f</i>									<i>p</i>	<i>mp</i>				<i>f</i>		
Meter/Rhythm	$\frac{4}{4}$												$\frac{3}{4}$	$\frac{4}{4}$	$\frac{4}{4}$		
Tonality																	
Harmonic Motion																	
Orchestration	Baritone/Tuba soli with Trumpet 1.	Low Brass and Percussion interruptions over an alternating Horn and Trumpet line.				More segmentation between Horns and Trumpets.				Tutti ensemble.				Dominant Trumpet lines with ensemble accompaniment.			
General Character	The tumbling Tuba solo gives way to a section that has little rhythmic stability. That is to say syncopated rhythms in the ensemble and varied entrances give a sense of uneasiness that makes the return of the statement in bar 138 more satisfying to the listener.									Timid ness growing into a verbose and minor re-statement of the main rhythmic structure.				Domineering.			
Means for Expression	Bouncy lilt.		Straight line conducting.		Meld of beats 1 and 2 into bar 134.		Straight line conducting.			Smooth texture.		Straight line conducting.			Closer proximity with emphasis on downbeats.		
Conducting Concerns	Tuba soloist.	Emphasize the downbeats of each bar with main focus on Trumpet and Trombone call and answer.						Growth into bar 138.		Dynamics.		Enlarge the box without compromising rhythmic integrity.			Forward motion to downbeat of 145.		
Rehearsal Consideration	Sustaining the notes in this thinly scored section. "DAW" articulations for those with accented downbeats.									Dynamic contrasts during this exceedingly strenuous and tense section.							

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	
Form	Retransition				Transition						Recapitulation						
Phrase Structure																	
Tempo	Allegro Molto ♩ = 144																
Dynamics	<i>f</i>				<i>ff</i>						<i>sfz p</i>			<i>p</i>		<i>mf</i>	
Meter/Rhythm	$\frac{4}{4}$											$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{2}{4}$	
Tonality																	
Harmonic Motion																	
Orchestration	Dominant Trumpet lines with ensemble accompaniment.		Tutti ensemble.		No Tpt.	Hn. 1, Tbn. 1	No Tpt.	Tpt. 1,2	Tutti ensemble.		Trumpets, Horns, Percussion.				Trumpet, Horn, Trombone melodic lines.		
General Character	Domineering.				Call and answer between vengeful and calming sources.				Clipped, edgy, raw.		Re-statement of the theme.				Carefree.		
Means for Expression	Closer proximity with emphasis on downbeats.		Straight line conducting.			Smooth.	Straight line conducting	Flick wrist for agitation.	Straight line conducting with emphasis on different lengths of notes.		Draw pattern inward.	The 3/4 measures should be conducted with a feeling of 6/8.			Smoothness of the left hand.		
Conducting Concerns	Forward motion to downbeat of 147.		Straight-line conducting pattern.		Differences in style in every other measure.				Rhythm.		Return of the bounce and lilt as heard previously in the Exposition.				Metric consistency.		
Rehearsal Consideration	Dynamic contrasts during this exceedingly strenuous and tense section.		Constant rhythmic action while crescendoing.		Stylistic differences between the harshness of bars 149 and 151 in comparison to a smooth answer in the Horn, Trombone, and Trumpets in bars 150 and 152.				Accuracy with firm entrances.		<i>sfz p</i> on beat one. Driving pulse at a softer dynamic.				Layered entrances over fluid trombones.		

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

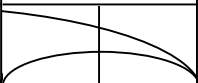
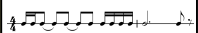
Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
Form	Recapitulation										Transitional material					
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics	<i>mf</i>						<i>mf</i>		<i>f</i>	<i>mf</i>		<i>f</i>				<i>mp</i>
Meter/Rhythm	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$								
Tonality																
Harmonic Motion																
Orchestration	Trumpet, Horn, Trombone melodic lines.		Horns, Trombones, Lows, Percussion, with a soaring Trumpet 1.				Lows and Percussion.		Horns.		Trumpets over a Percussion ostinato.			Horns, Trombones, Percussion, Trumpet 4.		
General Character	Nonchalant.		Rhythmic dancing.				Developing.		Forceful.		Chime-like, proclamatory.			Flowing, effortless, natural.		
Means for Expression	See previous.	Conduct in one.	The 3/4 measures should be conducted with a feeling of 6/8.		Meld into a 4/4 pattern.		Intense eye contact with Lows.		Straight line conducting. Beats 3 & 4 in 170, meld to achieve correct emphasis.		Sharp movements to portray strict time.			Supermetric four pattern.		
Conducting Concerns	Metric consistency.		Cue to the Horns in 163. Trumpet soaring line in 165-166.				Lightness within crescendo.		Cue individual entrances in the Horns.		Rhythmic stability for the percussion ostinato.			Cue Trombones for downbeat in 175. Horns on beat 2 of 175.		
Rehearsal Consideration	Layered entrances over fluid trombones.		Passing of the line in the Horns with a constant pulse from the Low Brass and Percussion. Tempo!				Crescendoing to fortissimo without bogging down and becoming heavy.		Energy in the pyramid entrances in the horns and stark contrast with the triplet figure.		Synchronicity of Percussion and Trumpets, especially with sixteenth note pattern.			See next.		

Composition: *Symphony in Brass - Movement 1, Andante*

Composer: Eric Ewazen

Measure #	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
Form	Transitional material								Coda							
Phrase Structure																
Tempo	Allegro Molto ♩ = 144															
Dynamics																
Meter / Rhythm																
Tonality																
Harmonic Motion																
Orchestration	Horns, Trombones, Percussion, Trumpet 4.		Staggered Trumpets with Low Brass and Percussion.			Tutti ensemble.			Tutti ensemble entrances over a rhythmically flowing Trumpet line and a triumphant Horn soli.							
General Character	Flowing, effortless, natural.		Layering over the Low Brass line with growing intensity into the dramatic downbeat of bar 185.						Free flowing Trumpets create momentum into the last bars as the Horns soar triumphantly and Low Brass intermittently add stabilizing tonic chords.							
Means for Expression	Supermetric four pattern.		Emphasis of beats 2 and 4 for Trumpet entrances.			Left hand push the energy forward.		Stick right hand on beat one.	Flick wrist for agitation.	Supermetric four pattern over the course of these bars to portray flowing Horn melody over a rampant Trumpet and Percussion ostinato.						Straight line conducting
Conducting Concerns	Horn and Trumpet synchronicity.		Layered entrances throughout the ensemble.			Direction forward toward the downbeat of 184. Combat rushing with a strict pattern.			Clear prep and downbeat.	Cue Horns.	Cue Lows.	Clarity.		Cue Lows.	Cue Lows.	Trumpet entrance.
Rehearsal Consideration	Keep a constant pulse in the Low Brass while putting emphasis on harmonic change. Layered entrances need to match the previous performer.							Release	Lining up of the Trumpet sixteenth notes to the percussion sixteenth notes in congruence with the fluidity of the horn lines and low brass entrances.							See next.

Composition: *Symphony in Brass - Movement 1, Andante*  
 Composer: Eric Ewazen

Measure #	193	194	
Form	Coda		
Phrase Structure			
Tempo	Allegro Molto ♩ = 144		
Dynamics	<i>f</i>	<i>sfzp f</i>	
Meter/Rhythm			
Tonality			
Harmonic Motion			
Orchestration	Tutti ensemble.		
General Character	Stately, ceremonious.		
Means for Expression	Straight line conducting	Sfzf crescendo in left hand.	
Conducting Concerns	Percussion on beat 4.	Dynamics with cut off.	
Rehearsal Consideration	Unifying rhythm with steady final attack.		

Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction								Section "A"							
Phrase Structure																
Tempo	Andante con moto ♩ = 76															
Dynamics																
Meter/Rhythm																
Tonality	Normal functioning tonalities around the circle of 5ths.															
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.															
Orchestration	Suspended cymbal	Euphonium solo			Add Trumpets and Horns		Trombone 1 solo		Horn 1, Trombone 2, Bass Trombone			Trumpet 1, 2, Horns, Percussion			Trumpet 1, 2, Trombones, Tuba, Percussion	
General Character	Distant, echoes				Rousing, movement			Regression	Memory, reminiscence				Developing, languorous			
Means for Expression	Get out of the way for the soloist.				Conduct the phrasing with the left hand.				Body in direction of the soloist and smoothing left hand gestures.				Length in the pattern for the Trumpets with lifts for emphasis.			
Conducting Concerns	Cue the Suspended Cymbal and Euphonium solo, and then do not conduct until downbeat one of bar 5.				Dynamic growth.		GOS on beat 1.	Enter on beat 2.	Phrasing of the Horn solo.				Pulse usually becomes bogged down. Forward motion.			
Rehearsal Consideration	Freedom in the Euphonium solo. Conduct in the beginning stages of rehearsal, but then slowly eliminate the need for a conductor.				The attack in the high Trumpets will tend to be sharp. Practice the attach at a <i>mf</i> dynamic and then slowly diminish the volume.				Change of notes in the Trombones without covering the Horn solo.				Rhythmic consistency in the Horns and Trombones. Movement together.			

Composition: *Symphony in Brass, Movement 2 - Andante con moto*  
 Composer: Eric Ewazen

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32			
Form	Section "A"																		
Phrase Structure																			
Tempo	Andante con moto ♩ = 76																		
Dynamics	<i>mp</i>				<i>mp</i>		<i>mp</i> < <i>mf</i> < <i>p</i> <i>mp</i>		<i>p</i>		< <i>mf</i>		< <i>f</i>						
Meter/Rhythm	$\frac{4}{4}$																		
Tonality	Normal functioning tonalities around the circle of 5ths.																		
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.																		
Orchestration	Horn 1, 2, 3, Euphonium, Tuba				Horn 3, Trumpets, Percussion		Trumpets, Trombone 1, Percussion		No Trumpets or Percussion				Tutti ensemble						
General Character	Calming resolve				Frenzied, churning			Questioning		Haunting, affecting			Intense growth		Resolution, expressive				
Means for Expression	Meld beats one and two of 17 and pulsate for Horn 2 in their eighth note pattern.				More marcato style conducting. Energy in the face and body.				Tenuto on beat four.		Melding and smooth gestures.		Centralized body. Growth of size.		Tenuto on beat four.		Melding and smooth gestures.		Centralized body. Growth of size.
Conducting Concerns	Meld in tempo. (Three pattern)				Gestures of syncopation for the Trumpet entrances.				Hold on beat 2 of 24.		Dynamic contrast is quite large in this chorale segment. Expansion of pattern size and manipulation of the tempo will help express in the proper way.								
Rehearsal Consideration	Tempo and dynamic structure.				Trumpets will tend to rush and be too loud with their rhythms. Layering need to be accurate.				Take these measures slightly out of tempo for more melodic shaping.		Ward off any growth until measure 27.		Low Brass get out of the way for the Trumpets.		Fullness of sound is a must. Lower voices reign supreme for balance.				



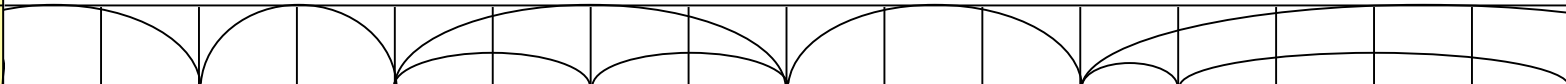

Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Section "A"					Section "B"										
Phrase Structure																
Tempo	Andante con moto ♩ = 76															
Dynamics	<i>mp</i>				<i>p</i>		<i>mp</i>						<i>mf</i>	<i>mp</i>	<i>p</i>	<i>mp</i>
Meter/Rhythm	$\frac{4}{4}$					$\frac{3}{4}$					$\frac{4}{4}$	$\frac{3}{4}$	$\frac{6}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$
Tonality	Normal functioning tonalities around the circle of 5ths.															
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.															
Orchestration	Tutti ensemble		Trumpet 1, Horn 3, Bass Trombone, Euphonium		Hn. 1,2, B. Tbn, Tuba	Trumpet 1, 2, 4, Percussion			Trombones, Baritone, Tuba			Add Hn. 1, 2	Add Trumpets		See next.	
General Character	Resolution, expressive	Regression				Forward acceleration, development										
Means for Expression	Centralized body. Growth of size.	Push and pull with left hand for emphasis.				Layered entrances throughout the ensemble.					Quiet intensity within the face and posture.			Growth of pattern size and stance on the podium.		
Conducting Concerns	Release on beat three.	Individual entrances in style and tempo.				Cue Trumpet 1.	Cue Trumpet 2.		Cue Eupho-nium.		Cue Trombones.	Meter changes.	Cue Horns.	3-2 pattern.	Tenuto on beat four.	Movement.
Rehearsal Consideration	Rhythmic precision and correct dynamic emphasis toward the suspension in measure 37.					Smooth texture in the Trumpets passed along to the Euphonium and Trombones. This needs to be seamless.					Meter changes need to be precise and accurate. Measure 45 should be divided into two 3 patterns, 46 conducted as 3 then 2 pattern, with stretching of time in measure 47.					

Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
Form	Section "B"															
Phrase Structure																
Tempo	Andante con moto ♩ = 76															
Dynamics	<i>mp</i>	<i>mf</i>														
Meter/Rhythm		$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{3}{4}$		$\frac{4}{4}$	$\frac{3}{4}$				
Tonality	Normal functioning tonalities around the circle of 5ths.															
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.															
Orchestration	No Trombones, Percussion		No Euphonium, Percussion		Bass Trombone, Euphonium, Tuba		Tpt 1,2, Hn 1, B. Tbn, Tuba, Percussion		Trumpet 2, 4, Trombone, Euphonium, Tuba			Trumpet 3, Horn 3, Bass Trombone, Euphonium, Tuba, Percussion				
General Character	Energy		Swirling emotion				Vivacity					Gracefulness				
Means for Expression	Smoothness in the left hand.		Usage of the right hand to sweep across the body.				Focus body on the right side of the ensemble.		Remain stable.			Smoothness of the pattern for Horn 3 and Bass Trombone.				
Conducting Concerns	Dynamics under the Tuba solo.		Steady tempo with the sixteenth notes. The tendency will be to speed up.				Enlarge the box without compromising rhythmic integrity.					Conduct the melodic line in the Trumpet 3 part while still remaining loyal to the underlying ostinato in the Horn and Bass Trombone.				
Rehearsal Consideration	Tuba is the prominent voice.		Length of the Low Brass notes to assist in supporting the High Brass sixteenth notes.				Percussion accuracy.		Bass line support.			Rehearse the Horn 3 and Bass Trombone part separately and then add the Trumpet 3 solo. The Trumpet performer will have to be rhythmically stable in the long notes.				

Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	Section "B"		Section "C"													
Phrase Structure																
Tempo	Andante con moto ♩ = 76															
Dynamics		<i>p</i>		<i>mf</i>		<i>mf</i>		<i>f</i>				<i>sfz mf</i>				
Meter/Rhythm	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{4}{4}$					$\frac{4}{4}$						
Tonality	Normal functioning tonalities around the circle of 5ths.															
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.															
Orchestration	Hn 3, B. Tbn, Euph, Tuba	Horn 3, 4, Trombone 1, 2 Trumpet 1 solo, Horn 1 solo				Tpt 1, 2, Tbns, Tuba, Perc.	Tpt 3, 4, Hn 1, 4, B. Tbn, Tuba	Tutti ensemble					Trumpets, Trombones, Tuba			
General Character	Serenity		Growing agitation measure by measure								Resolution		Memories			
Means for Expression	Meld into beats three and four.		Get out of the way for the solos.		Marcato gestures to get the agitated concept across in the playing. Forward motion in each of the repeated notes.					Emphasis on the articulated note in the Low Brass with the right hand.		Same marcato gestures, but less in intensity.		Smoothness for the triplet figures.		
Conducting Concerns	Melding gestures accurate and precise.		Cue the Trumpet and Horn solos.		Stick to the patterns for tempo and entrance accuracy.			Conduct each of the triplet motives.			Smoothness for the resolution.		Gestures of syncopation for the Trumpet entrances.			
Rehearsal Consideration	Dynamic stability.		Trumpet 1 semi cadenza and then back in tempo for the Horn.		Rhythmic accuracy is going to be the most challenging aspect of this section of the movement. Especially in measure 71, get off of the tied note for greater style and accuracy.					Open up the sound.		Quality attack in the Low Brass				





Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
Form	Transition						Section "A"										
Phrase Structure																	
Tempo	Andante con moto ♩ = 76																
Dynamics																	
Meter/Rhythm																	
Tonality	Normal functioning tonalities around the circle of 5ths.																
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.																
Orchestration	See previous	Trumpet 1, Horn 1, Euphonium, Percussion				Trumpet 1,2,3 Horn 1,2,3		Horns, Trombones, Euphonium, Tuba			Tutti ensemble				Horns, Trombones		
General Character	See previous	Slowing				Anticipatory		Haunting, affecting			Intense growth		Resolution, expressive				
Means for Expression	Minimalistic gestures for the dynamics as well as performance.					Melding of the beats in direction of the dynamics.		Melding and smooth gestures.		Centralized body. Growth of size.		Tenuto on beat four.	Melding and smooth gestures.		Centralized body. Growth of size.	Push and pull with left hand for emphasis.	
Conducting Concerns	Release in style.	Metric changes in the style of the section.					Dynamic contrast is quite large in this chorale segment. Expansion of pattern size and manipulation of the tempo will help express in the proper way.								Individual entrances in style and tempo.		
Rehearsal Consideration	The time signatures do not really deal with the melodic structures of the ensemble. Instruct that melding will go on and how the releases will be taken.						Ward off any growth until measure 27.			Low Brass get out of the way for the Trumpets.		Fullness of sound is a must. Lower voices reign supreme for balance.			Ending the statement.		

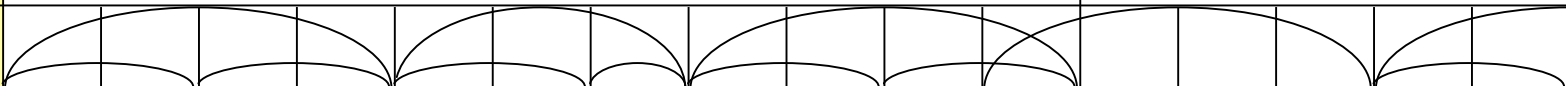

Composition: *Symphony in Brass, Movement 2 - Andante con moto*

Composer: Eric Ewazen

Measure #	97	98	99	100	101	102	103	104
Form	Section "A"			Coda				
Phrase Structure								
Tempo	Andante con moto ♩ = 76							
Dynamics	<i>mp</i>			<i>p</i>	<i>pp</i>			
Meter/Rhythm	$\frac{4}{4}$ $\frac{4}{4}$							
Tonality	Normal functioning tonalities around the circle of 5ths.							
Harmonic Motion	Though the tonalities are typical, the harmonic motion found within those tonalities are somewhat atypical by the common tone modulations, secondary dominants, and unique progressions.							
Orchestration	Trumpet 1, Horn 3, B. Trombone, Euphonium		Trombone, Tuba		Horn 1, Trombone 1,2 Percussion		Horns, Euph. Perc.	
General Character	Winding down				Questioning			
Means for Expression	Push and pull with left hand for emphasis.		Melding and smooth gestures.		Diminishing and smooth gestures to finish the movement.			
Conducting Concerns	Individual entrances in style and tempo.		Cues to the Trombones. Accompaniment not to cover the Horn solo.				Dynamics and the release.	
Rehearsal Consideration	The conclusion of this movement needs to be as delicate as possible. All attacks and releases should be approached with care and consideration. Pitch in the Horns, especially Horn 1.							

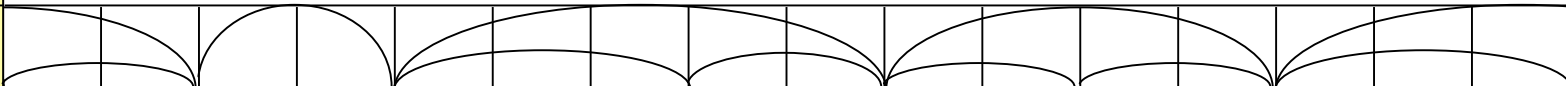
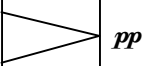
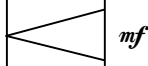
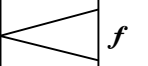
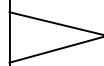
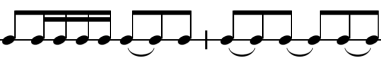

Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
Form	Section "A"											Section "B"					
Phrase Structure																	
Tempo	Allegro Vivace ♩. = 108																
Dynamics	<i>f</i>							<i>f</i>				<i>sfz p</i>	<i>mp</i>		<i>mf</i>		
Meter/Rhythm	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{6}{8}$		$\frac{5}{8}$	$\frac{6}{8}$							
Tonality	D Major																
Harmonic Motion	Stable harmonies.																
Orchestration	No Horns							Tutti ensemble				Trumpets, Trombone, Euphonium, Percussion		Horn 1, Trombone, Euphonium, Percussion			
General Character	Energetic celebration											Calming					
Means for Expression	Emphasis placed on the downbeats. Very marked gestures with the right hand.							The melodic content is smoothing over at this point, so a flowing 2 pattern for the 6/8 bars can be used.				Crisp gesture to the Trumpets.		Center pattern.			
Conducting Concerns	The beginning of the movement begins with the more complex meter changes. The eighth note needs to remain constant through the meter changes. The tendency will be to rush the 5/8 bars.							Cue Horns.		Smooth pattern style.		<i>sfz p</i>	Cue Trumpets.		Cue Horn 1.		
Rehearsal Consideration	The transition from the second the third movement should be quick. Knowing this, wait until the performers are ready and give a prep in the style and tempo needed.							Horn versus Trumpet rhythm accuracy.		Keep the dynamic level constant.		Clean <i>sfz p</i> .	Work the low voice ostinato against the Trumpets and Horn.		Careful Horn solo rhythm.		





Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	Section "B"															
Phrase Structure																
Tempo	Allegro Vivace ♩. = 108															
Dynamics			<i>pp</i>		<i>mf</i>			<i>mf</i>		<i>f</i>						
Meter/Rhythm	<i>6</i> <i>8</i>															
Tonality	D Major															
Harmonic Motion	Stable harmonies.															
Orchestration	Horn 1, Trombone, Euphonium, Percussion		Trumpets, Horn 1, Percussion		Add Trombone and Horns			No Euphonium			No Horns		No Trumpets, Horn 1,2			
General Character	Calming		Quiet intensity			Resounding triumph									Regression	
Means for Expression	Left hand giving the melodic shape to the Horn.		Emphasis on the downbeats.			Growth of pattern size and stance on the podium.			Bouncy lilt.		Right hand focus.		Closer proximity with emphasis on downbeats.			
Conducting Concerns	Dynamics.		Growth and energy reflecting the dynamic contrasts.				Cue to Horns 2 and 3.			Focus toward the low voices while cueing the higher voices in their entrances.			Cue Horns 3 and 4.		Cue Horns 1 and 2.	
Rehearsal Consideration	Clarity in the low voices as the dynamic decreases.		Expansion in the Trumpets, Horn, and Percussion			The length of the long notes. Don't rush.			The pulse in the low voices long notes contrasting with the quick sixteenth note line in the Horns.							

Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

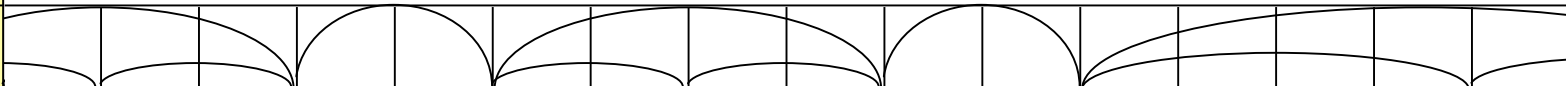
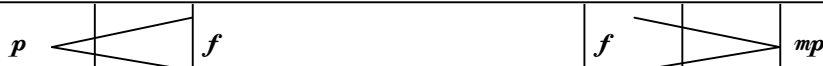

Composer: Eric Ewazen

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Section "B"															
Phrase Structure																
Tempo	Allegro Vivace ♩. = 108															
Dynamics	<i>p</i>		<i>mp</i>					<i>mp</i>			<i>f</i>		<i>f</i>			<i>p</i>
Meter/Rhythm	$\frac{6}{8}$															
Tonality	Movement around the circle of fifths.															
Harmonic Motion	Stable harmonies.															
Orchestration	Trumpet 1, 2, Horn 1, 2, Bass Trombone, Percussion									Trumpet 3, 4, Trombones		Trumpets, Trombones, Euphonium, Tuba				Horns
General Character	Regression		Playfulness			Power, passion				Sprightly				Call and answer		See next.
Means for Expression	Draw pattern inward.		Quiet intensity within the face and posture.			Stately gestures.				Smooth texture.		Strength in stance for the Trumpets.		Alternation in the left and right hand for cues.		Draw pattern inward.
Conducting Concerns	Cue to the Trumpet and Horn.		Cue to the Bass Trombone solo.			Crescendo.	Bass Trombone solo. Conduct the rest of the ensemble.				Cue to Euph and Tuba.	Cue to Trumpet 1 and 2.		Cues between High and Low Brass.		Cue Horns.
Rehearsal Consideration	Entrances in the Trumpet and Horn.		The voice needing to be heard in this section is the Bass Trombone solo. The Horn and Trumpet accompaniment needs to stay light and crisp over the solo.							Clarity in the 3rd and 4th Trumpet.		Vertical precision in the ensemble.		Matching style in the call and answer.		Dynamics.



Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	
Form	Section "B"																
Phrase Structure																	
Tempo	Allegro Vivace ♩. = 108																
Dynamics	<i>p</i>  <i>f</i> <i>mp</i>																
Meter/Rhythm	$\frac{6}{8}$																
Tonality	Movement around the circle of fifths.																
Harmonic Motion	Stable harmonies.																
Orchestration	Horns				Trumpet 3, 4, Trombone 1, 2		Trumpets, Horns 3, 4, Bass Trombone, Euphonium, Tuba, Percussion				Tbn 1, 2	Trumpet 1, Horn 1, 2, Trombone 1, 2			Add Bass Trombone, Tuba		
General Character	Quiet, rhythmic, dancing					Resolute					Flowing, soaring solo						
Means for Expression	Crisp gestures with equal rebounds.		Closer proximity with emphasis on downbeats.			Resounding strength and dignity in the pattern.					Marcato in 58 for the Trombones smoothing as other instruments enter.		Motion forward in the Horn's sixteenth notes.			Smooth, flowing gestures.	
Conducting Concerns	Tempo of the Horns.		Cue Percussion.	Dynamic growth in the Trumpets and Trombones.		Right hand for downbeats, left hand from Trumpets.		Tempo and style continuation.		Cue Trombones.	Begin by cueing the Horns, but focus on the shaping and rhythm of the Trumpet 1 solo.						
Rehearsal Consideration	4th Horn is in the lower range. Space and clarity between the notes.			Trumpet and Trombone emulation of Horn style.		Rhythmic accuracy of the Trumpet sixteenth notes with accurate spacing in the low voices.			Transitioning.		Trumpet 1 has the solo line in this segment. The Horns need to keep the mp dynamic constant and the low voices remain under the soloist.						

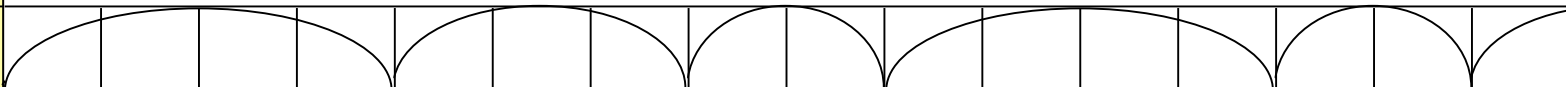
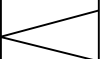
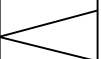


Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	Section "B"															
Phrase Structure																
Tempo	Allegro Vivace ♩. = 108															
Dynamics	<i>mp</i>				<i>f</i>										sub <i>p</i> < <i>f</i>	
Meter/Rhythm	$\frac{6}{8}$						$\frac{9}{8}$	$\frac{6}{8}$			$\frac{9}{8}$	$\frac{6}{8}$			$\frac{9}{8}$	
Tonality	Movement around the circle of fifths.															
Harmonic Motion	Stable harmonies.															
Orchestration	Add Tbn 2, Perc.	Trumpets, Horns, Perc.			Trumpet, Trombone, Tuba, Percussion			Trumpet, Horns, Euphonium, Tuba, Percussion.			No Trumpets		No Euphonium, Tuba			
General Character	Emotional acceleration							Bits of agitation						Strength, Bravery		
Means for Expression	Intensity growing with glimpses of frenzy in the Trumpets.				Heavy, marked gestures.			Jarring, aggravated motions in the body and face toward each instrument's entrance.				Smoothing out of the pattern.				
Conducting Concerns		Dynamic change.	GOS's for the Trumpet's entrances.		Pulse and clarity.			Clarity and correct interpretation of style.		GOS's for rhythmic accuracy.			sub <i>p</i> < Choke in the Percussion.			
Rehearsal Consideration	Transitioning.		Trumpet accuracy in entrances and notes.		Low voices do not cover the Trumpets. Balance.			Correct matching of intensity in the alternating entrances in the different instruments.		Vertical accuracy in entrances and rhythms.		Dynamic growth while maintaining intensity and drive.				


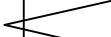
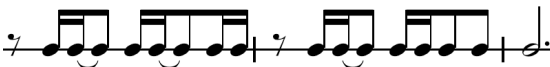
Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
Form	Section "C"																
Phrase Structure																	
Tempo	Allegro Vivace ♩. = 108																
Dynamics	<i>f</i>		<i>p</i>		<i>f</i>	sub <i>p</i>		<i>f</i>				<i>mp</i>		<i>f</i>	<i>mp</i>		<i>mf</i>
Meter/Rhythm	$\frac{4}{4}$			$\frac{2}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{4}{4}$		$\frac{3}{4}$	$\frac{4}{4}$			$\frac{3}{4}$		$\frac{5}{4}$	
Tonality	Movement around the circle of fifths.																
Harmonic Motion	Stable harmonies.																
Orchestration	Intermittent entrance of various instruments.							Trumpet 3, 4, Horn 1, Trombones				Trumpet 1, 2 Horn 1, 2		Trombone, Euphonium, Percussion		Add Horn and Trumpet	
General Character	Free flowing, forward motion, relaxation																
Means for Expression	Expansive pattern size for more freedom.				Smooth.	Inward pattern.	Widen pattern for crescendo.			More strict and rhythmic pattern.		Resolute gestures.		Diminutive gestures.			
Conducting Concerns	Solidify the tempo change.			Maintain pulse and clarity throughout the change in meter.							Straight line conducting.		Forward motion toward 94.		Cue to the Euphonium soli.		
Rehearsal Consideration	Lock in with the Horn 1 performer to keep the tempo on track.			Dynamic contrasts and maintaining pulse in the quieter sections.				Melodic content back to Horn 1.		Matching style between the sections. Trumpet 2 really bringing the intensity and motion in to the downbeat.			Euphonium rhythmic and note accuracy.				

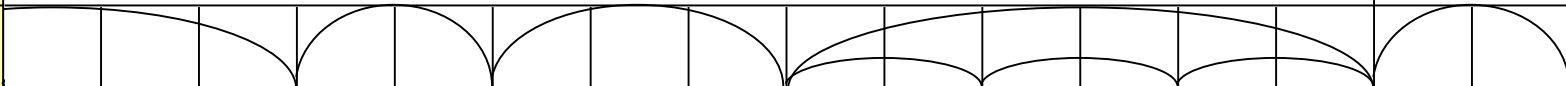
Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112		
Form	Section "C"																	
Phrase Structure																		
Tempo	Allegro Vivace ♩ = 108																	
Dynamics	<i>mf</i>				sub <i>p</i> 				<i>mf</i>				<i>f</i>		<i>mf</i>			
Meter/Rhythm	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$					$\frac{2}{4}$	$\frac{3}{4}$					$\frac{2}{4}$	$\frac{3}{4}$			
Tonality	Movement around the circle of fifths.																	
Harmonic Motion	Stable harmonies.																	
Orchestration	No Trumpet 3, 4, Euphonium		Tutti ensemble		No Horn 3, 4			Tuba solo		Trumpet 2, Tuba				Add Trumpet 1				
General Character	Free flowing, forward motion, relaxation		Build up of excitement				Tumbling			Support, reinforcement								
Means for Expression	Constant searching for the moving melodic voice.				Expansion.			Get out of the way for the Tuba solo.			Smooth, fluid rebounds.				Direct body toward soloists to give them more support.			
Conducting Concerns	Meter changes with the melodic content.		Focus toward the Euphonium solo.		Subito <i>p</i> into the crescendo.		Release together.	Small pattern in meter.		Cue of half note.	Get out of the way of the soloists.			Alternating cues in the ensemble.				
Rehearsal Consideration	Energy in the long notes of the low voices.		Euphonium is the predominant voice, but all others are still distinct, especially in the crescendos.				Freedom in the Tuba solo.			Partnership between Trumpet 2 and Tuba.				Only have melodic content play, and then add the "filler."				

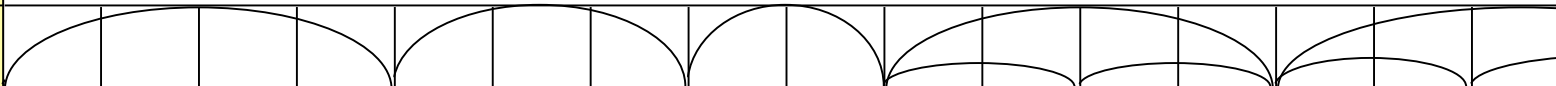
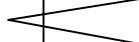

Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	
Form	Section "C"															Transition	
Phrase Structure																	
Tempo	Allegro Vivace ♩. = 108																
Dynamics	<i>f</i>				<i>sfz p</i> < <i>f</i>		<i>sfz p</i> < <i>f</i>								sub <i>p</i>		
Meter/Rhythm	$\frac{2}{4}$	$\frac{3}{4}$		$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$			$\frac{3}{4}$					$\frac{2}{4}$	$\frac{3}{4}$		
Tonality	Movement around the circle of fifths.																
Harmonic Motion	Stable harmonies.																
Orchestration	No Horn 1, 2			Tutti ensemble					Trumpet 1, Horn 1, Bass Trombone						No Trumpets, Euphonium		
General Character	Anticipatory			Ebb and flow				Resolve	Building, dynamic						Haunting		
Means for Expression	Direct body toward soloists to give them more support.			Smoothness, glossy patterns.				Marcato.	Gestures of syncopation for correct entrances as well as emphasis on those entrances.						Smooth, airy, flowing.		
Conducting Concerns	Alternating cues in the ensemble.			Accurate reflections of the dynamic structure.				Individual cues.					Transitions.		Eighth note transitions between the Horns.		
Rehearsal Consideration	Only have melodic content play, and then add the "filler."			Tone and pitch quality of the <i>sfz p</i> .			Individualist performance is apparent in this segment. Those who have the moving lines need to know that they should come out and be the focus and then immediately remove themselves from that role for the next performer.									Maintain tempo as the dynamics and the energy subside.	

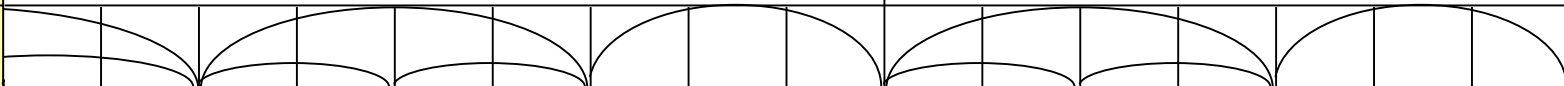
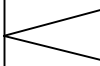
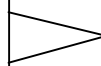
Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
Form	Transition															
Phrase Structure																
Tempo	Allegro Vivace ♩. = 108															
Dynamics	<i>mp</i>								<i>mp</i>		<i>f</i>					
Meter/Rhythm		$\frac{2}{4}$	$\frac{3}{4}$													
Tonality	Movement around the circle of fifths.															
Harmonic Motion	Stable harmonies.															
Orchestration	Intermittent entrances of each instrument										Tutti ensemble			Trumpet, Horn		
General Character	Haunting			Suspenseful		Growth, reassurance, soothing			Expansion, weight, exoticism					Questioning		
Means for Expression	Focus on the languidity of the performance.			Ebb and flow.					Weighty beats.		More free flowing for the Trumpets and Horns.					
Conducting Concerns	Trumpet 1 entrance.		Suspension in Trumpet 1 and 2.		Cue Trumpet 3.			Crescendo.		Focus on the Trumpet solo lines.	Tuba entrance. Full and resounding.		Trumpet and Horn alignment. Clear pattern.			
Rehearsal Consideration	Ward off any advance in dynamic growth until measure 136. Intensity can grow in the Trumpet suspension and the Percussion long notes.							Pitch in the upper Trumpets will be flat.		Careful that the low voices do not cover the semi-antiphonal Trumpet and Horn lines above. Solidifying chords, but not overbearing.						




Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	
Form	Transition									Section "C <sup>1</sup> "							
Phrase Structure																	
Tempo	Allegro Vivace ♩ = 108		Poco Accelerando							Allargando							
Dynamics	<i>f</i>									<i>f</i>					<i>mp</i>		
Meter/Rhythm	<i>3</i> <i>4</i>		<i>4</i> <i>4</i>				<i>3</i> <i>4</i>		<i>4</i> <i>4</i>					<i>3</i> <i>4</i>			
Tonality	Movement around the circle of fifths.																
Harmonic Motion	Stable harmonies.																
Orchestration	Trumpet, Horn		No Percussion				Trumpets		Tutti ensemble				Tutti ensemble				
General Character	Questioning		Frenzied, articulate				Stretching, lengthen			Heroic, bold, intrepid				Mediation, contemplation			
Means for Expression	Sweetly growing to aggravation.		Straight line conducting for a more rhythmic approach.				Motion forward with arpeggiated eighth notes.		Tenuto on beat 4 for Gong.	Expansive pattern. Flowing. Focus on Trombone and Horn.				Trumpet and Horn shaping with right hand.			
Conducting Concerns	No accelerando in the eighth notes.		Lock into the solo lines for clarity of the accelerando.				Entrances.		Tenuto on beat 4 for Gong.	Identifying the melodic content and conducting the music.					Alternating entrances in the Trumpets and Horns.		
Rehearsal Consideration	Keep tempo steady.		Isolate the melodic content and the solidifying beats and then add them together.				Pulse of the Trumpets.		Tenuto on beat 4 for Gong.	The ensemble will want to go faster than Allargando. Enjoy the pulse and don't rush.				Smoothness of the eighth notes. Space in the low voices.			

Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

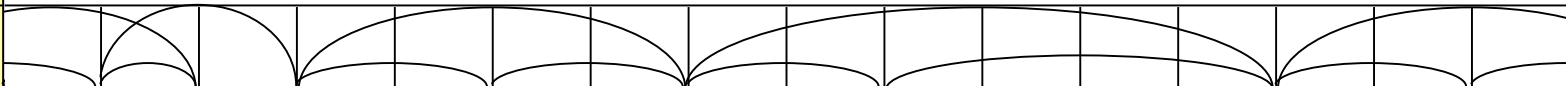
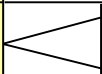
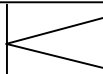
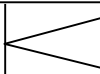
Composer: Eric Ewazen

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	
Form	Section "C <sup>1</sup> "											Section "A"					
Phrase Structure																	
Tempo	Allargando											//	Accelerando Molto				A Tempo
Dynamics	<i>mp</i>						<i>p</i>						<i>mp</i>				
Meter/Rhythm	$\frac{3}{4}$												$\frac{6}{8}$	$\frac{5}{8}$	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{6}{8}$
Tonality	Movement around the circle of fifths.												C Major				
Harmonic Motion	Stable harmonies.												Stable harmonies.				
Orchestration	Tutti ensemble					Trumpet 1, Trombones, Euphonium, Tuba			Horns, Trombones, Euphonium, Tuba, Percussion				Trumpets				
General Character	Dying down, relaxation, easing off						Questioning, query						Reminiscent echoes, quiet intensity				
Means for Expression	Trumpet and Horn shaping with right hand.				Conduct the Euphonium line.			Melding for the Horns.					Very marked and diminutive gestures for the style change.				
Conducting Concerns	Complete style and patter size. Keep the momentum in the rebound and the focus on the soloists.							Clarity of the melding for the Horns and Percussion.					Small, crisp gestures helping along the accelerando.				A Tempo.
Rehearsal Consideration	Pulse needs to remain constant. The tempo change after the grand pause will be that much more resilient if the tempo remains the same and then the ensemble presents an even faster version of the opening melodic theme.												Careful that the Trumpets don't begin their sound "puny." A quiet intensity is needed.				




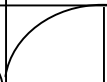


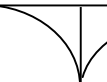
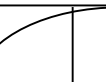
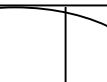





Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

Composer: Eric Ewazen

Measure #	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	
Form	Section "A"																
Phrase Structure																	
Tempo	Allegro Vivace ♩. = 108																
Dynamics	 <i>mf</i>		 <i>f</i>										 <i>ff</i>				
Meter/Rhythm	<i>9</i> <i>8</i>	<i>6</i> <i>8</i>			<i>5</i> <i>8</i>	<i>6</i> <i>8</i>	<i>5</i> <i>8</i>	<i>6</i> <i>8</i>	<i>9</i> <i>8</i>	<i>6</i> <i>8</i>					<i>5</i> <i>8</i>	<i>6</i> <i>8</i>	
Tonality	C Major																
Harmonic Motion	Stable harmonies.																
Orchestration	Trumpets	Trombones		Trumpets, Horns, Percussion				No Horns					Tutti ensemble				
General Character	See previous.	Statement, affirmation		Heroic, full, proud				Developing, evolving					Victory, triumph				
Means for Expression	See previous.	Intense expansion.		Emphasis placed on the downbeats. Very marked gestures with the right hand.									Intense growth.	Joyful, heroic in the face and stance.			
Conducting Concerns	See previous.	Trombone intensity and rhythm is the focus.			Intensity and growth in the meter changes.					Stability in the meter.		Crescendo.	Maintaining style and clarity at the loudest dynamic of the piece.				
Rehearsal Consideration	See previous.	Crescendo to the resounding dynamic.		Snare Drum and High brass clarity at the forte dynamic. Space between the notes.				Metric changes.		Silence on beat one of measure 186 and measure 188.			Crescendo.	Sixteenth notes need to be crisp and accurate and move the momentum forward.			

Composition: *Symphony in Brass - Movement 3, Allegro Vivace*

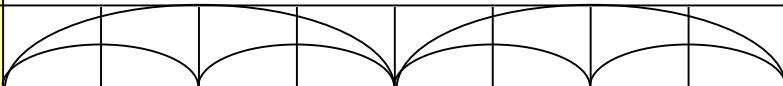
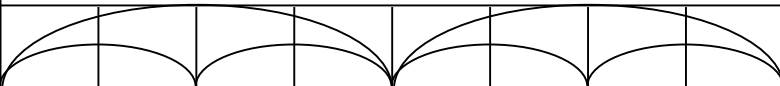


Composer: Eric Ewazen

Measure #	193	194	195	196	197	198	199	200
Form	Section "A"	Coda						
Phrase Structure								
Tempo	Allegro Vivace ♩ = 108							
Dynamics	<i>ff</i>	sub <i>p</i>		<i>f</i>	<i>mf</i>		<i>f</i>	
Meter/Rhythm	$\frac{5}{8}$	$\frac{6}{8}$						
Tonality	C Major				D Major			
Harmonic Motion	Stable harmonies.							
Orchestration	Tutti ensemble			No Percussion				Tutti
General Character	Victory, triumph			Swirling, surge		Final, ultimate		
Means for Expression	Joyful, heroic in the face and stance.	Motion forward with arpeggiated eighth notes.		Keep pulse consistent to not confuse the ensemble.		GOS's for emphasis on beat one of 198 and 199. End exalted.		
Conducting Concerns	See previous.	Subito piano in the low voices.		Clarity of pulse.		Pulse.	GOS on beat 1.	Release.
Rehearsal Consideration	See previous.	Do not let the low voices and Horns slow these measures down.		Trombone and Trumpet note and rhythm accuracy.		Unity and balance of the same rhythmic line.		Pitch and release.

## **Appendix B - Graphical Analysis of *Dances with Winds***

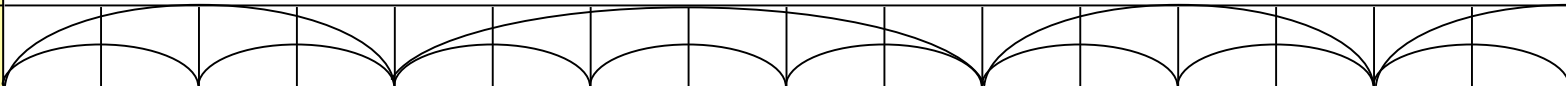
Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction								Section "A"							
Phrase Structure																
Tempo	♩ = 100-104															
Dynamics	<i>mf</i>				<i>f</i>				<i>mf</i> <i>mp</i>							
Meter/Rhythm	$\frac{2}{4}$															
Tonality	a minor															
Harmonic Motion	i				i			i	V			i	V			i
Orchestration	Bassoon, Brass, Percussion				All except Oboe				Oboe, Horn, Trombone, Tuba, Percussion							
General Character	Heavily								Ponderously							
Means for Expression	Conducting here should be crisp and clean, almost purely vertical.								Lightness in the pattern.		Weight in the left hand.		Conduct in a supermetric 4 for the phrasing.			
Conducting Concerns	Clear prep and attack.	GOS on beat 1.		GOS on beat 1.	Cue Woodwinds	GOS on beat 1.		GOS on beat 1.	All conducting focus should be toward the Oboe solo while still remaining a clear pulse for the Percussion and Brass.							
Rehearsal Consideration	Attack together and in the proper style. Cohesion in articulations.				Flute and Piccolo need to match the same previous style and articulation as they enter.				Oboe solo is the predominant voice. It was chosen for the Horns to play the long notes give and not the ostinato part doubled by the Timpani.							

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	Section "A"															
Phrase Structure																
Tempo	♩ = 100-104															
Dynamics	<i>mf</i>										<i>mf</i>					
Meter/Rhythm	$\frac{2}{4}$															
Tonality	a minor														e minor	
Harmonic Motion	i			dom.	i				dom.	i	i				i	
Orchestration	Clarinet, Bassoon, Horns, Tuba, Percussion										Horns, Trumpets, Trombone, Tuba, Percussion				Piccolo solo	
General Character	Smoothing								Sincerity		Heavily				Dance-like	
Means for Expression	Quiet intensity in the pattern. Switch measure by measure of crisp and then sweeping to give the proper style. Weight in the left hand.										Crispness in the pattern. Difference in articulations shown in the pattern.				Crispness in the pattern. Difference in articulations shown in the pattern.	
Conducting Concerns	Cue toward the Clarinets	Left hand.	Supermetric four with a more bouncy style on beats one and two and smoothness in beats three and four.						Supermetric four.		Control the volume in the brass and give a gesture of syncopation in 28 and 30.				Piccolo solo styling.	
Rehearsal Consideration	Clarinets and their differences in articulations. Especially between legato/staccato and just legato playing.								Final "codetta" style in the Clarinets and Horns		Intonation of the Trumpets and Horns. Recollection of the introduction.				Pitch and rhythm in the Piccolo solo.	

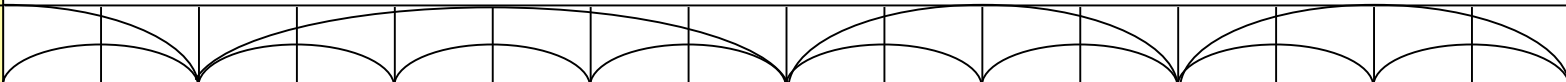

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Section "A"															
Phrase Structure																
Tempo	♩ = 100-104															
Dynamics	<i>mf</i>					<i>mf</i>			<i>mf</i>							
Meter/Rhythm																
Tonality	e minor															
Harmonic Motion			i			i	v		i	v				i	i	
Orchestration	Piccolo solo with a drone and Percussion accompaniment.						Brass and Percussion									
General Character	Dance-like					Wistful		Stately						Smoothing		
Means for Expression	It is important for the conductor to make sure the tempo and rhythmic ostinato stay exact, and therefore must spend their time keeping the tempo steady.						Shaping for the Trumpet soli with eye contact and proximity of the body. Smaller pattern size to control dynamics.						Vertical and horizontal contradictions.			
Conducting Concerns	Cue Tpt. and Horns	Steadiness of tempo and musicality in the solo.					Style in the Trumpet soli while maintaining dynamic contrast.						Pulse and weight.			
Rehearsal Consideration	Pitch and rhythm in the Piccolo solo.				Pitch in the Piccolo and Clarinet 2.		Trumpet 1 solo matching the correct style that was performed previously. Trumpet 1 and Trumpet 2 congruence.						Emphasis on beats 1 and 2 in bar 48.			

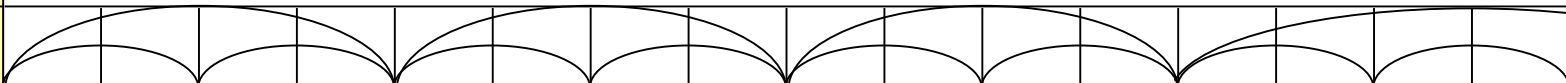

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
Form	Section "A"															
Phrase Structure																
Tempo	♩ = 100-104															
Dynamics	<i>mf</i>								<i>mf</i> <i>mp</i>							
Meter/Rhythm	$\frac{2}{4}$															
Tonality	e minor								a minor							
Harmonic Motion			dom.	i		dom.	i	i	i				i		V	i
Orchestration	Brass and Percussion								Flute and Oboe soli with Horn and Percussion							
General Character	Smoothing							Sincerity	Ponderously							
Means for Expression	Vertical and horizontal contradictions.		Supermetric four pattern. Pass the release onto the next downbeat from measure 56 into measure 57 for the change of style.						Grow with the left hand in the long notes.				Same as before, but more strength in stance and facial expressions.			
Conducting Concerns	Pulse and weight.		Body focused toward the Brass sections. The same concerns are the same as before.						Assist the Flute 2 and Oboe in playing together. The ostinato part will need a steady pulse during this segment.							
Rehearsal Consideration	Emphasis on beats 1 and 2 in bar 50.		Articulations and emphasis.						Return of the second melody in the Piccolo and Oboe. Accuracy in rhythm and pitch is key. If the Piccolo cannot stay in tune with the Oboe, a suggestion would be to limit the soli to one player.							

Composition: *Dances with Winds, Movement 1 - Gaida*

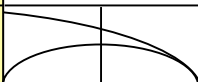

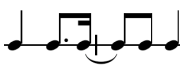

Composer: Shelley Hanson

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	Section "A"															
Phrase Structure																
Tempo	♩ = 100-104															
Dynamics	<i>f</i> <i>mf</i>												<i>mf</i> 			
Meter/Rhythm	<i>2</i> <i>4</i>															
Tonality	a minor															
Harmonic Motion	v			i	v			i					i			
Orchestration	Flute and Bassoon soli with drone and Percussion								Oboe, Clarinet 1, Horns				Bassoon, Brass, Percussion			
General Character	Collaboration								Smoothing				Steady, assuring			
Means for Expression	Left hand showing the proper weight for downbeats in 67 and 71.				Spirited pattern to emulate the trills and jauntiness.				Lightness in the pattern.		Weight in the left hand.		Conduct in a supermetric 4 for the phrasing.			
Conducting Concerns	Cueing of the various entrances in the accompaniment instruments. The Flute and Bassoon need help with tempo.								Dynamic control between the Woodwinds, Brass, and Percussion				Crescendo in the left and right hand.			
Rehearsal Consideration	Flute 1 and Bassoon have the words "deliberately different" in their parts. This happens in bar 67. Rehears the different rhythms in this bar individually, and then join the two together.								Style transitioning between the woodwinds and brass.						Equal and balanced crescendo in the brass.	



Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
Form	Section "A"			Section "B"													
Phrase Structure																	
Tempo	♩ = 100-104		Grand Pause	♩ = 184-202													
Dynamics	<i>f</i>			<i>f</i>	<i>mf</i>							<i>f</i> <i>mf</i>					
Meter/Rhythm	$\frac{2}{4}$			$\frac{6}{8}$													
Tonality	a minor			a Dorian													
Harmonic Motion	V	i			dom.		i		dom.		i		dom.		i		
Orchestration	Add flute 1			Woodwinds versus Brass (every other measure)								Flute, Piccolo, Horns, Trombone, Tuba, Percussion					
General Character	Final			Energized motion								Spirited					
Means for Expression	Growth and energy is needed in the player's performance as well as in the pattern.			Bounce and lilt in the conducting to help the ensemble not labor their notes.				Conduct in the supermetric 2 with emphasis on the solidifying beats.				Smaller "box" size for pattern to keep tempo going.					
Conducting Concerns	Give beat 2 in bar 82 its full value and cut off on beat 1.			Conduct in a 2 pattern, but be careful that the ensemble knows the tempo and transitions well: good cue to Woodwinds.				Gesture of Syncopation for the Brass entrances every other bar.				Cue the Percussion to enter, but in a small pattern for dynamic purposes.					
Rehearsal Consideration	Fullness and robustness in the sound.			Solidifying the tempo change and articulations. Carefulness in the brass about mutating the rhythm out of a triple feel.				Once the tempo is solidified, balance and style in each of the sections is the next priority.				Lightness of the Percussion entrance to not cover the Flute duet. A minor chords in the brass need to be in tune.					

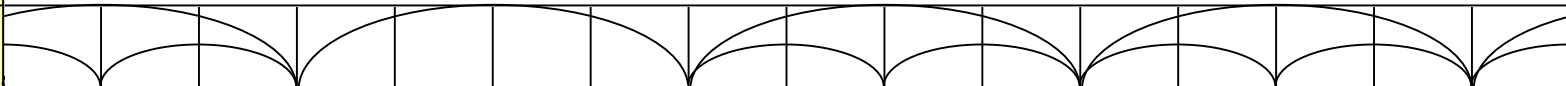


Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Section "B"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>f</i> <i>mf</i>			<i>f</i> <i>mf</i>									<i>f</i>			
Meter/Rhythm	<i>6</i> <i>8</i>															
Tonality	a Dorian															
Harmonic Motion	dom.		i	dom.			i	dom.			i	dom.			i	
Orchestration	Flute, Piccolo, Horns, Trombone, Tuba, Percussion			Oboe and Bassoon soli with Brass and Percussion									Woodwind trills with Brass off beats and Percussion			
General Character	Spirited			Chatter									Capricious			
Means for Expression	Smaller "box" size for pattern to keep tempo going.			Emphasis is on beat two, so emphasis in the pattern should reflect thusly. Marcato downbeat with a fluid rebound.									Now that the Woodwinds have trills indicated in their parts, the pattern can become more freely given to help aid in their interpretation.			
Conducting Concerns	Continue to focus on not beating dead time, but more of the musical contour.			Keeping the pulse together with the interchanging rhythmic structures in the Woodwinds and Brass. Focus energies toward Brass as they have the "off beat" segments and will likely drag the tempo downward.									Same as before, it is going to be all about keeping the pulse driving. Conduct the Woodwinds and have the Brass and Percussion internalize the pulse.			
Rehearsal Consideration	Lightness of the Percussion entrance to not cover the Flute duet. A minor chords in the brass need to be in tune.			Oboe and Bassoon are the prominent voice as the brass interchange additional eighth notes on beat two. Focus should be on keeping the eighth notes consistent between the call and answer.									The composer has given instruction to have all trills in this movement to be free and can be altered if necessary.			

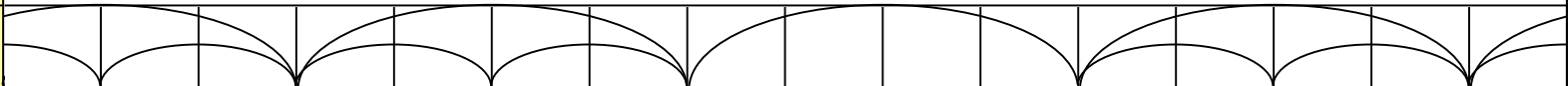
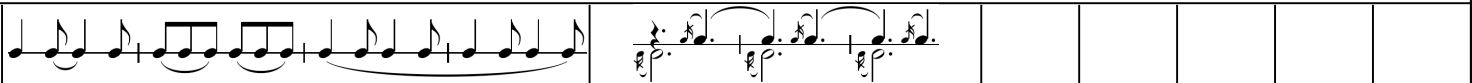
Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
Form	Section "B"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>f</i>			<i>f</i>					<i>f</i>							
Meter/Rhythm	<i>6</i> <i>8</i>															
Tonality	a Dorian															
Harmonic Motion	dom.		i	i	i	i	i	V	V	i 6/4	i	V	V	i 6/4	i	V
Orchestration	See previous			Woodwinds, Horns, Tuba, Percussion				Interplay between Woodwind instruments								No Tbn
General Character	Capricious			Building				Playful								
Means for Expression	Same as previous.			Supermetric four pattern with strong emphasis on beat one for the grace notes.				Conduct in a two pattern for phrasing. Left hand gestures for the Clarinet 1 and Bassoon duet, and right hand gestures for the Oboe and Clarinet 2 duet in the following measures.								See next.
Conducting Concerns	Same as previous.			Rebound style. Focus inward on the Woodwinds as they will have the tendency to rush their rhythms.				Call and response from Clarinet 1 and Bassoon, Oboe and Clarinet 2. Cue each of their entrances. Flute and Piccolo cue in measure 124.								See next.
Rehearsal Consideration	The trills can be done freely in the Woodwinds, but need to be musical.			Fast and rhythmic grace notes in the Woodwinds.				Rhythmic and timbre changes in the Woodwind eighth note patterns. Musicality in the long notes of the Brass. Correct articulations in the Woodwinds.								

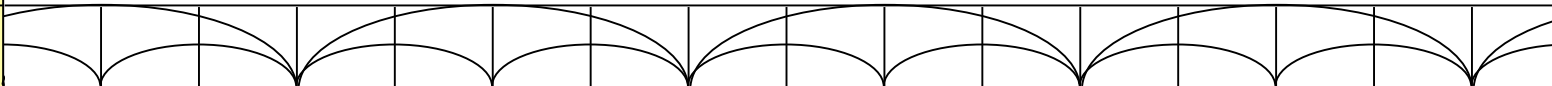

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
Form	Section "B"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{6}{8}$ 															
Tonality	a Dorian															
Harmonic Motion	V	i 6/4	i	V	V	i 6/4	i	i	i	i	i	dom.	i	dom.		
Orchestration	No Trombone							Tutti				Clarinet and Oboe solos with ensemble downbeats				
General Character	Playful							Drone, Bagpipes				Independence				
Means for Expression	Light, full, bouncy.	Left hand swirling motions for the Clarinet 1 glissandi.		Pattern should be flowing and expansive to lead to the next transitional segment.				Right and left hand alternation for the "bagpipe" section.				Marcato downbeats with fluid rebounds for the soloists. Eye contact with each of the soloists.				
Conducting Concerns	Metric precision to help avoid the tendency to rush tempos.							Weight in each of the beats to emphasize the strength on the full note, not the grace note.				Conduct the downbeats in the Woodwinds, Brass, and Percussion. The Solo sections will internalize the pulse.				
Rehearsal Consideration		Messy sounds in the Clarinet 1 glissandi.		Balance between the Woodwinds and Brass. Brass and Percussion can become too heavy.				Again, Brass can tend to be too heavy in this tutti section. Equality of grace notes between instruments.				The alternating solos should be equally predominant and confident and relatively the same dynamic level.				



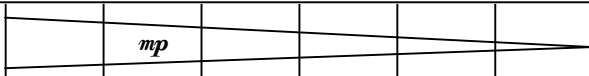

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	Section "B"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>f</i>			<i>mf</i>									<i>f</i>			
Meter/Rhythm	$\frac{6}{8}$															
Tonality	a Dorian															
Harmonic Motion	dom.	i	i									V				
Orchestration	Clarinet and Oboe solos with ensemble downbeats			Flute and Oboe				Add Clarinet 1 and Trumpet 1				Add Horn rips and Woodwind glissandi				
General Character	Independence			Building measure by measure												
Means for Expression	Same as previous.			Light bounce with both the right and left hands.				Use of the left hand to indicate length in the Clarinet 1 and Trumpet 1 interruptions.					Left hand cue to the Horns.		Left hand cue to the Clarinets and Horns.	
Conducting Concerns	Same as previous.			The instrumentation begins to come closer and closer to a tutti ensemble in bar 156. Addressing each cue will be difficult. The most important will be to cue the Clarinet 1 and Trumpet 1 in measure 152, Tuba in 156, Horns and Clarinet 2 in 157, 159, and 161.												
Rehearsal Consideration	The alternating solos should be equally predominant and confident and relatively the same dynamic level.			Comfort ability in the Flute 1 and Oboe solos with a detached bass line.				Interruptions in Clarinet 1 and Trumpet 1.				Tastefulness in the rips in the Horns.				

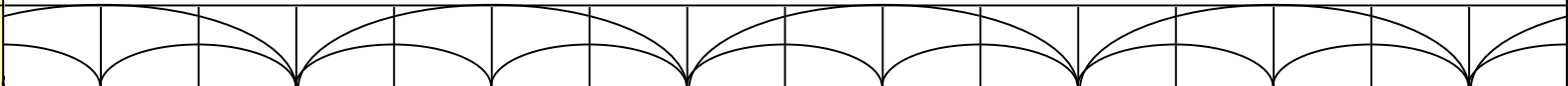
Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
Form	Section "B"			Section "C"												
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>f</i>												<i>mf</i>			
Meter/Rhythm	<i>6</i> <i>8</i>															
Tonality	a Dorian			b minor												
Harmonic Motion			i	i				i				i			V/i	i
Orchestration	Add Horn rips and Woodwind glissandi			Flute 1, Clarinet 1, Bassoon, Tuba, Percussion									Oboe, Clarinet 2, Trombone, Tuba, Percussion			
General Character	Building measure by measure			Transitioning									Mischievous			
Means for Expression	Left hand cue to the Clarinets and Horns.	Central focus to the ensemble.		Supermetric four pattern with a light staccato pattern.				Dynamic contouring with the left hand. Size of conducting "box"				Expansion of dynamic contrast in pattern size.				
Conducting Concerns	Same as previous.			Lock in the tempo with the Tuba, Bassoon, and Percussion. Straight line conducting.				Growth with the left hand along with the long notes.				Supermetric four pattern. Dynamics lessened in the accompaniment. Cue the Oboe and Clarinet 2 in measure 172.				
Rehearsal Consideration	Careful release in bar 163.			Possible increase in tempo. Careful pitches in the Timpani as this is the voice that establishes the new key.				Decrescendo in the trilled notes in the Woodwinds.				Length of the quarter note will help give the proper style.				

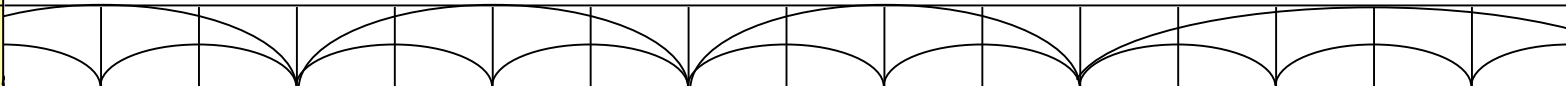


Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
Form	Section "C"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics	<i>mf</i>			<i>mf</i>									<i>mf</i>			
Meter/Rhythm	<i>6</i> <i>8</i>															
Tonality	b minor															
Harmonic Motion			i	i								v	v	v	v	v
Orchestration	Oboe, Clarinet 2, Trombone, Tuba, Percussion			Tuba and Percussion remain the same, but Piccolo, Clarinet 1, and Bassoon are used now.									Flute 1, Horn 1, Trombone, Tuba, Percussion			
General Character	Mischievous											Indelible				
Means for Expression	Same as previous.											With the tempo held securely in the Low Brass and Percussion, the contour of the dynamics are the most important and should be expressed in the conducting.				
Conducting Concerns	Same as previous.			Cue Piccolo and Clarinet 1.		The conductor needs to be fully aware of tempo and make sure it does not rush as the technicality in the Clarinet parts becomes considerably more difficult later on.						Dynamic shaping with left hand.				
Rehearsal Consideration	Length of the quarter note will help give the proper style.			The Bassoon takes over the drone from the Trombone. They need to play the same note so that there isn't that big of a change. Piccolo and Clarinet 1 need to emulate the Oboe and Clarinet 2.									Pitch of the Flute and Horn as they play. Emphasis on the E# in bar 191. Crescendo into this note and then decrescendo after.			

Composition: *Dances with Winds, Movement 1 - Gaida*

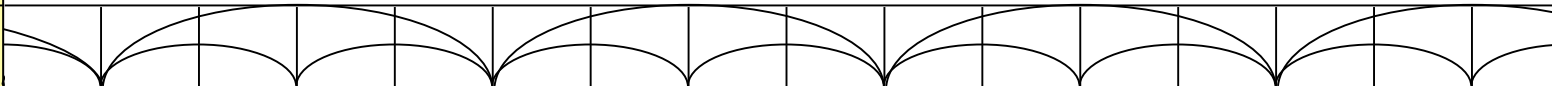
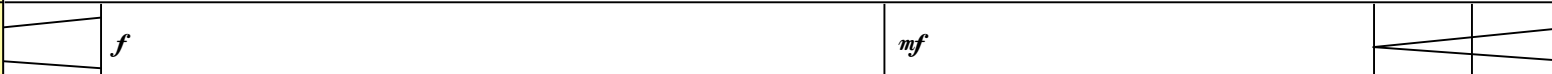

Composer: Shelley Hanson

Measure #	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	
Form	Section "C"																
Phrase Structure																	
Tempo	♩. = 184-202																
Dynamics	<i>mf</i>			<i>mf</i>									<i>mf</i>				
Meter/Rhythm	<i>6</i> <i>8</i>																
Tonality	b minor																
Harmonic Motion	i			i					V	V	V			(III)/I	(III)/I	(III)/I	
Orchestration	Flute 1, Horn 1, Trombone, Tuba, Percussion			Piccolo, Bassoon, Trumpet 1, Tuba, Percussion									Add Horn 2, Trumpet 2, Trombone				
General Character	Indelible			Floaty									Excited with anticipation				
Means for Expression	Same as previous.			The syncopation in the soli voices lead to the resolution in measure 201. Pay particular attention to energized line with reassuring gestures.									Conduct with both the left and the right hand.		Supermetric four pattern.		
Conducting Concerns	Same as previous.			Cue toward the Piccolo, Bassoon, and Trumpet 1.			Forward energy in the long notes.					Tempo and crescendoing equally through the bar lines without losing the effectiveness of the rebound.					
Rehearsal Consideration	Decrescendo while still maintaining energy and pitch.			Movement of notes together in the Piccolo, Bassoon, and Trumpet 1. Overall dynamic of the ensemble needs to be less.				Pitch and energy.				Legato articulation on the ♩. notes.		Quickness of the trill in the Flute. Crescendo in all parts with emphasis in the Timpani.			




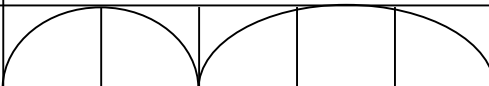
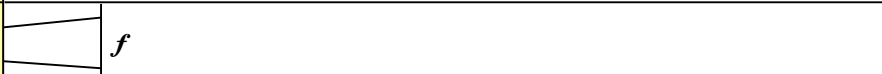

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224
Form	Section "C"															
Phrase Structure																
Tempo	♩. = 184-202															
Dynamics																
Meter/Rhythm																
Tonality	b minor	B Major														
Harmonic Motion	(III)/I	I		I		I		I		I		I		I		I
Orchestration	See previous	Clarinets, Bassoon, and Horns with the melody and downbeats in the rest of the ensemble								Tutti						
General Character	See previous	Declamatory								Boldly						
Means for Expression	See previous	Strong stance toward the center of the ensemble.														
Conducting Concerns	See previous	Emphasis on beat one in each bar. Conduct in a two pattern.				Begin to introduce a four pattern.				Equality of beats one and two. Cue Brass and Percussion in measure 218. Begin to crescendo in measure 222 leading to 226.						
Rehearsal Consideration	See previous	Careful practice in the Clarinets. Shortness of notes in the Horns and Bassoon.				The ensemble starts to have repetitive notes on beats one and two. They should not be too heavy or cover up the moving eighth notes.							Crescendo in the brass.			

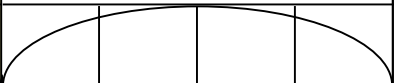

Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	
Form	Section "C"											Coda					
Phrase Structure																	
Tempo	♩. = 184-202									Grand Pause		Slightly Slower					
Dynamics												<i>ff</i>					
Meter/Rhythm	<i>6</i> <i>8</i>																
Tonality	B Major											B Major or b minor					
Harmonic Motion		I		I		I		I	V/I			Pre- domi- nant	V (v)	I (i)	I (i)	I (i)	
Orchestration	Tutti											Tutti					
General Character	Boldly	Exhilarating											Stately				
Means for Expression	See previous	Mirror conducting with both the left and right hand to get the weight necessary across to the performers.							Left handed swipe for rip.	No movement.		Marcato accented downbeats with length into the next note.					
Conducting Concerns	See previous	Pattern size reflecting the dynamics of the music. Energetic shaping of the line. Percussion dynamics not too loud.							Release.	Don't conduct dead space.		2 pattern.		3 pattern.			
Rehearsal Consideration	See previous	Line up the trills in the woodwinds with Trumpet 1. Bassoon should play the top octave to match more closely to the Clarinet sound.							Rip in the Horns.	235 is empty, so essentially skip over to 236.		The measures in the end should be played accented and with their full value. Pitch in bar 236, especially in Piccolo.					

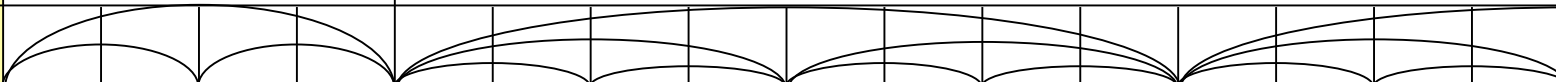
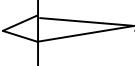
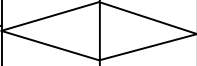
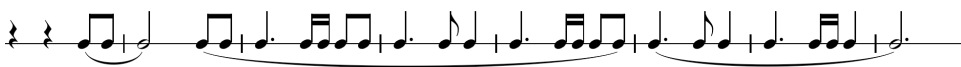
Composition: *Dances with Winds, Movement 1 - Gaida*

Composer: Shelley Hanson

Measure #	241	242	243	244
<b>Form</b>	Coda			
<b>Phrase Structure</b>				
<b>Tempo</b>	Slightly Slower			
<b>Dynamics</b>	<i>sfz</i>			<i>ff</i>
<b>Meter/Rhythm</b>	$\frac{6}{8}$			
<b>Tonality</b>	B Major or b minor			
<b>Harmonic Motion</b>	I (i)	I (i)	I (i)	I (i)
<b>Orchestration</b>	Tutti			
<b>General Character</b>	Conclusion			
<b>Means for Expression</b>	Both hands downward with growth and release of the crescendo in the left hand.			Left hand release.
<b>Conducting Concerns</b>	<i>sfz</i> and the crescendo.			Release.
<b>Rehearsal Consideration</b>	After the <i>sfz</i> , the crescendo should lead to the release.			

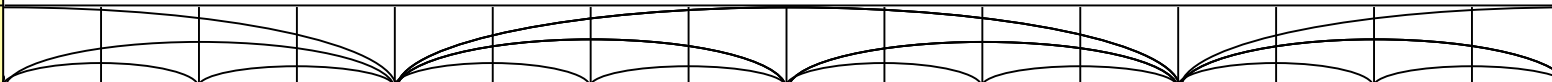

Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16			
Form	Introduction				Waltz														
Phrase Structure																			
Tempo	Moderato ♩ = 112																		
Dynamics	<i>mp</i>				<i>mf</i>				<i>mp</i>				<i>mf</i> <i>mp</i>						
Meter/Rhythm	$\frac{3}{4}$	(Felt in One)																	
Tonality	a minor																		
Harmonic Motion	i				i				V		V	V	i	VI	V				
Orchestration	Horn, Trumpet, Trombone				Oboe and Tuba				Oboe, Tuba, Horns				Oboe, Clarinet 2, Bassoon, Trumpets, Trombone, Tuba						
General Character	Pensive, reflective				Tranquil, peaceful								Serene, relaxed						
Means for Expression	Proximity to the performers as well as left hand usage for Trumpet 1.				Simplicity in the pattern will portray simplicity in the playing.				Emphasis on the repeated notes of the Horns with the left hand.				Pulsation in the Clarinet 2 part in the right hand with serenity in the left for the Double Reeds.						
Conducting Concerns	Not necessary to conduct the meter. Phrasing and dynamics.				Cue to the Oboe and Tuba. Minimize the pattern for dynamics.				Lengthening of the Horn's notes.				As the rhythms become more complex, the feeling of "one" should remain the same.						
Rehearsal Consideration	Clean and clear attack. Intonation in the muted instruments.				Tuba accuracy. Listen to the two preceding pitches in the Oboe to hear the pitch before playing it.				Intonation in the Horns with the major 3rds.				More Brass is being added to the instrumentation. Keep balance by listening to the Woodwind melodies.						

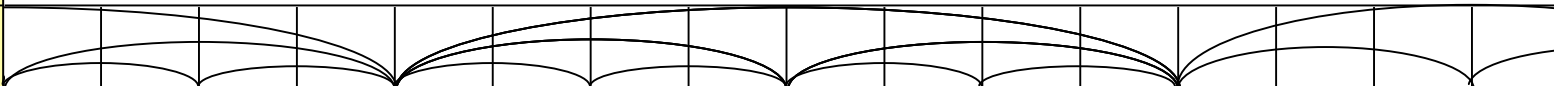


Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32		
Form	Waltz																	
Phrase Structure																		
Tempo	Moderato ♩ = 112																	
Dynamics	<i>mf</i> <i>mp</i>				<i>f</i> <i>mf</i>								<i>mf</i>					
Meter/Rhythm	$\frac{3}{4}$	(Felt in One)																
Tonality	a minor																	
Harmonic Motion	i	V	i		III	III	VII	VII <sup>7</sup>	i	III	V <sup>6</sup>	V	i	VI	V			
Orchestration	Oboe, Clarinet 2, Bassoon, Trumpets, Trombone, Tuba				All except Trumpets						Add Trumpets		Clarinets, Bassoon, Horns, Trumpet 1, Trombone, Tuba, Percussion					
General Character	Serene, relaxed					Endearing, charming								Flowing				
Means for Expression	Pulsation in the Clarinet 2 part in the right hand with serenity in the left for the Double Reeds.					Inflection with the melodic line and eye contact.				Small, supporting gestures for the soloists.				Body directed at the soloist with melding gestures for shaping.				
Conducting Concerns	Fading away as the new phrase begins.					Cue to the Horn and Flutes.		Energy in the long notes.		Rhythmic accuracy.		Passing of the line from Horn to Trumpet 1.		Melding gestures should be clear and in tempo.				
Rehearsal Consideration	As the soloists play the longer notes, those with moving notes can bring them out more. (Clarinet 2, Bassoon)					The Horn is the soloist with Flute support. Entrance of the Drum Set in 21.				Trumpet 1 is the soloist. For balance purposes, the Clarinets will have to bring out their arpeggiated line and stay completely in line with the soloist without sounding forced.								

Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Waltz															
Phrase Structure																
Tempo	Moderato ♩ = 112															
Dynamics																
Meter/Rhythm	$\frac{3}{4}$	(Felt in One)														
Tonality	a minor															
Harmonic Motion	i	V	i		III	III	VII	VII <sup>7</sup>	i	III	V <sup>6</sup>	V	i	VI	V	VII
Orchestration	Clarinets, Bassoon, Horns, Trumpet 1, Trombone, Tuba, Percussion			All except Clarinet 1								Tutti ensemble				
General Character	Flowing				Soaring, gliding							Reflecting				
Means for Expression	See previous.	Emphasis on beat 3 with the left hand.		Emphasis on beats 2 and 3.	There are a lot of solo and soli lines entering and exiting in this section. The conductor should direct their body toward the solo lines so the performers know when they are the important melodic line.							Eye contact and presence to the whole of the ensemble.				
Conducting Concerns	See previous.	Equal decrescendo in left hand.		Growth.	Larger pattern size for a more full sound.		Cue Trumpet 1.	GOS on beat 2.	Fluid lines.			Cue Clarinet 1, Trumpet 1.	Steady pulse and balance.			
Rehearsal Consideration	See previous.	Decrescendo immediately into a crescendo.			The ensemble should know where the interrupting soli lines are. They are mostly during the mid-phrase long notes in the solo. Those performers need to project.							Slight breath after beat 1.	Do not get too heavy. This is the first time the full ensemble is performing, and there is still some peaking to be done.			

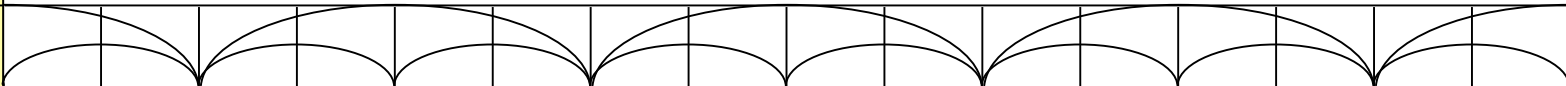
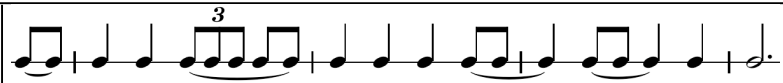
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64		
Form	Waltz	British March																
Phrase Structure																		
Tempo	♩ = 112	poco rit.	Allegro ♩ = 112-116															
Dynamics	<i>p</i>		<i>f</i>	<i>f</i> <i>mf</i>										<i>f</i>				
Meter/Rhythm	$\frac{3}{4}$	$\frac{5}{4}$	♢															
Tonality	a minor																	
Harmonic Motion	i	V	i			V	i			i	i			V	i			
Orchestration	Tutti ensemble		Oboe, Clarinet 2, Horns		Clarinet 1, Bassoon, Trombone, Tuba		Oboe, Clarinets, Bassoon, Horns, Trombone					Add Piccolo and Tuba			Trumpets, Trombone, Tuba, Percussion			
General Character	Reflecting		Haughty, vein, proud															
Means for Expression	See previous.	Conduct 4 beats.	Strict supermetric four pattern. Light staccato.		Length in the right hand.		The march section calls for very minute gestures to convey the proper style and expression. Very vertical gestures.											
Conducting Concerns	No slowing.	Ritard.	Crisp and strictly focused on tempo and style.		Right hand.		Diminutive gestures.				Cue Piccolo.	Diminutive gestures.			Re-entrance of Percussion and Trumpet 1 solo.			
Rehearsal Consideration	No slowing.	Ritard and decrescendo.	Transitioning from the waltz to march can be tricky, but the prep will help solidify the style, tempo, and dynamics.				Solo in Oboe and Clarinet 1 matching style.				Piccolo entering and matching the style. The accompaniment can be too heavy as well. Lightness!			More militaristic with the Trumpet solo and Percussion.				

Composition: *Dances with Winds, Movement 2 - The Irish Star*

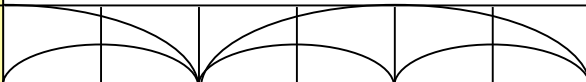
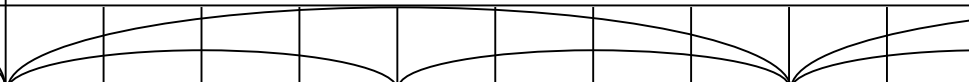



Composer: Shelley Hanson

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80		
Form	British March																	
Phrase Structure																		
Tempo	Allegro ♩ = 112-116																	
Dynamics	<i>f</i>																	
Meter/Rhythm	♯																	
Tonality	a minor																	
Harmonic Motion		v	i				i				v	i			i			
Orchestration	Bassoon, Trumpets, Trombone, Tuba, Percussion					Add Piccolo, Clarinet 1, and Horns					Switch Clarinet 1 to Clarinet 2				All except Horn 2 and Trombone			
General Character	Haughty, vein, proud							Juvenile				Spirited, animated			Firm, steadfast			
Means for Expression	The march section calls for very minute gestures to convey the proper style and expression. Very vertical gestures.							Vertical, crisp, jaunty gestures.				Fluidity and accented gestures toward the Flute and Clarinets.			Eye contact to soloists. Right hand conducting.			
Conducting Concerns	See previous.	Length of the dotted half.					Crisp, light staccato pattern with a long gesture in measure 74.					Cue Flute 1 and Clarinet 2.	Resembling the changing articulations: Staccato, Slur, Accented.			Cue Bassoon and Horn.		
Rehearsal Consideration	See previous.	Steadiness of pulse.					Pitch in the Piccolo and Clarinet 1. Careful with the length of the quarter notes in the accompaniment as they can be performed too long.					Accompaniment make a style change from the previous statement to avoid monotony.			Change of style to light staccato.			



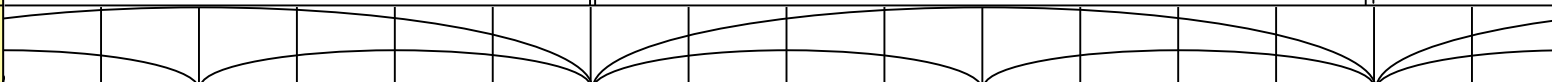
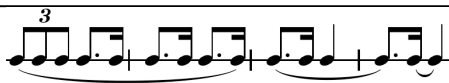
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form	British March						Dance									
Phrase Structure																
Tempo	Allegro ♩ = 112-116						Very Fast ♩ = 224-248									
Dynamics	<i>f</i>	<i>f</i>														
Meter/Rhythm																
Tonality	a minor						Mixture of a natural and harmonic minors									
Harmonic Motion		V	i			i	V						i	V		
Orchestration	All except Horn 2 and Trombone		Flute 1, Horn 2, Trumpets, Trombone, Tuba, Percussion				Woodwinds and Percussion							Add Horns		
General Character	Firm, steadfast		Military, regimented				Wistful, dancing							Flitting		
Means for Expression	Eye contact to soloists. Right hand conducting.		Phrasing with the left hand to conclude the march section.				Expressing in the dance section is letting the solo performers be in the spotlight and the accompaniment supporting. To help with this, body presence should be to the solo/soli performers and the pattern should have a lilt to it.									
Conducting Concerns	Change of style from light staccato to Marcato.		Keep excitement down as the tempo is about to change.			Release on beat 2.	Especially in the beginning of this section, solidifying tempo is going to be the main focus at first. Once the tempo is stable, the section should be conducted in a supermetric 2 pattern with emphasis on the strong beats.									
Rehearsal Consideration	Change of style to light staccato. Cue Flute, Trumpet, Trombone.		The tendency for the performers will be to speed up the tempo as they know the fast dance section is coming up. Stability.				Rehearse the transitions a few times to make this less of an uncomfortable occurrence. The tempo is essentially double. Let the performers try this on their own, and let the conductor merely keep the ensemble together.									Fast trills.

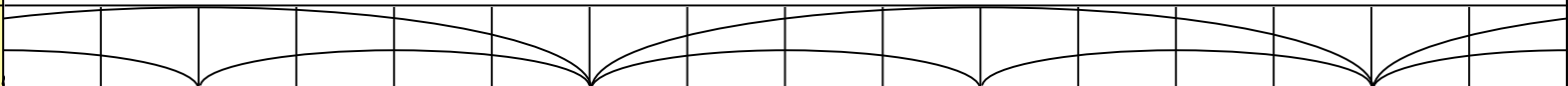
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Dance :						:									
Phrase Structure																
Tempo	Very Fast ♩ = 224-248															
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	Mixture of a natural and harmonic minors															
Harmonic Motion	V					i	V					i	i			
Orchestration	Woodwinds, Horns, and Percussion						Tutti ensemble									
General Character	Flitting						Ethnic dancing						Bouncing			
Means for Expression	Expressing in the dance section is letting the solo performers be in the spotlight and the accompaniment supporting. To help with this, body presence should be to the solo/soli performers and the pattern should have a lilt to it.						The Percussionist will take the center stage, so express toward the Woodwinds and Brass. Small pattern with both hands and a slight dance to the body.						Marcato for the Trumpets.			
Conducting Concerns		Trills need forward motion. Help those performers reach their re-articulated notes together by giving crisp downbeats.					1st Time: Keep the dynamics of the ensemble in check and also emphasize the measures with long notes (105-6).				2nd Time: Horns come in with the clapping. Reinforce with GOS's.				Changing of style.	
Rehearsal Consideration		Fast trills.	If needed, the composer allows the dotted rhythms to be transformed into triplets. Discretion of the conductor.				The Percussionist is the feature soloist in this repeated section. This is one of the few times that they are able to play at a louder dynamic without covering the ensemble.						Interplay with the Brass and Woodwinds.			

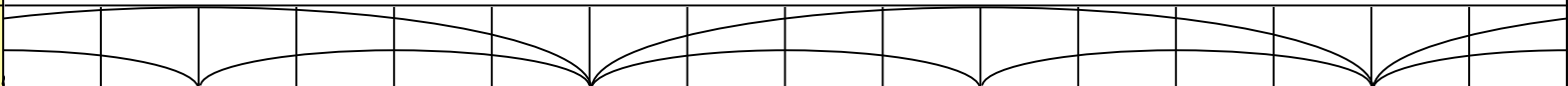
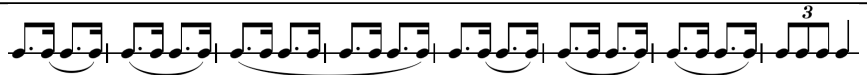
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
Form	Dance															
Phrase Structure																
Tempo	Very Fast ♩ = 224-248														Even Faster (if possible)	
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	Mixture of a natural and harmonic minors															
Harmonic Motion					VI	VII	i			V	i				i	
Orchestration	Tutti ensemble				No Woodwinds except Bassoon		All except Horn 2 and Trombone								Tutti ensemble	
General Character	Bouncing, length						Wistful, dancing								Gaining energy	
Means for Expression	Legato for the Woodwinds.		Marcato for the Trumpets.		Length for the half notes. Sweep across the body.		Return to the light, lilty segmentation of the hands, face, and body.								Body movements.	
Conducting Concerns	Changing of styles.						Cue Woodwinds.	Steady rhythm and pulse as the tempo is going to escalate suddenly in measure 127.							Heavy bounce for clear tempo.	
Rehearsal Consideration	The volume of this section was made louder for the contrasting sections before and after. Balance should still be kept.						Now, bring the volume down a bit for a more minamalistic approach.							Release.	Ensemble congruency.	


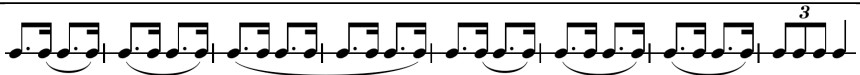
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	
Form	Dance																
Phrase Structure																	
Tempo	Even Faster (if possible)																
Dynamics	<i>f</i>																
Meter/Rhythm	$\frac{2}{4}$																
Tonality	Mixture of a natural and harmonic minors																
Harmonic Motion						i	i			V	i					V	
Orchestration	Tutti ensemble														No Trumpets		
General Character	Gaining energy														Ethnic dancing		
Means for Expression	Expressing will be of minimal importance compared to tempo. Switching to a supermetric four pattern will enable the ensemble to be reassured with he correct phrasing as well as keeping the tempo up and consistent. By making the supermetric four pattern a light staccato will help the accompaniment figures express the correct articulations in the right fashion.																
Conducting Concerns	Keep all gestures clean and crisp. Nothing out of the ordinary so as not to throw off the ensemble's pulse. In these sections, there are not appropriate moments for melding gestures or anything of that sort. The conductor must be consumed with pulse and dynamic textures at all times.																
Rehearsal Consideration	The most technical aspect of the "even faster" section is keeping the ensemble together and not sounding frantic in their playing. If the Percussion is improvising, the suggestion would be to not do any ornate rhythms as a clear and defined pulse is necessary for the ensemble. This is the same with the conductor.																

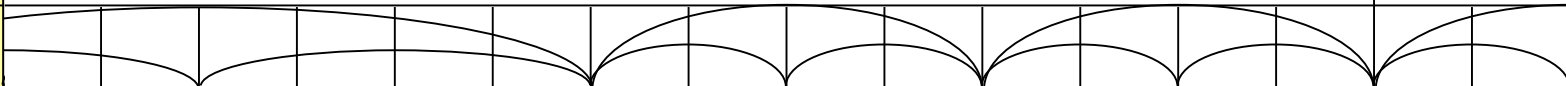

Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	Dance															
Phrase Structure																
Tempo	Even Faster (if possible)															
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	Mixture of a natural and harmonic minors															
Harmonic Motion	V					i	V							i		
Orchestration	No Trumpets						All except Trumpet 2									Tutti ensemble
General Character	Ethnic dancing														Resolve	
Means for Expression	Same as previous.															
Conducting Concerns	Same as previous.															
Rehearsal Consideration	Same as previous.															

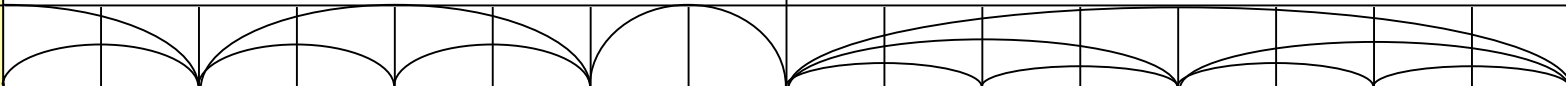

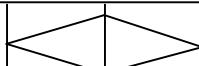

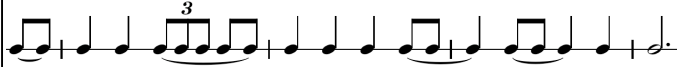
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
Form	Dance														British March	
Phrase Structure																
Tempo	Even Faster (if possible)														♩ = 224-248	
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$														¢	
Tonality	Mixture of a natural and harmonic minors														a minor	
Harmonic Motion					VI	VII	i			V	i				i	
Orchestration	Tutti ensemble				No Woodwinds except Bassoon		Tutti ensemble								Woodwinds	
General Character	A feeling of eminent conclusion														Poignant	
Means for Expression	Marcato for the Trumpets.		Marcato for the Trumpets.		Length for the half notes. Sweep across the body.		Return to the light, lilty segmentation of the hands, face, and body.								Strict supermetric four pattern. Light staccato.	
Conducting Concerns	Changing of styles.						Cue Woodwinds.	Steadiness of tempo and remaining in the style even though a change is about to occur. No telegraphing the segments.							Transition from dance to march.	
Rehearsal Consideration	The volume of this section was made louder for the contrasting sections before and after. Balance should still be kept.						Now, bring the volume down a bit for a more minamalistic approach.								Practice the transition over and over.	

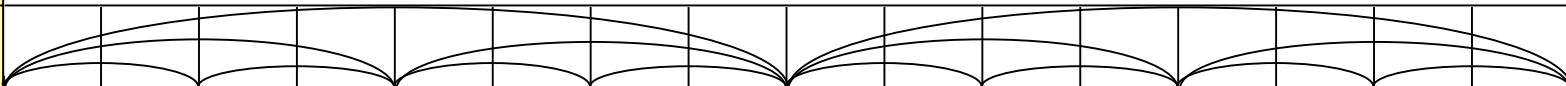
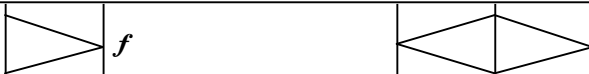
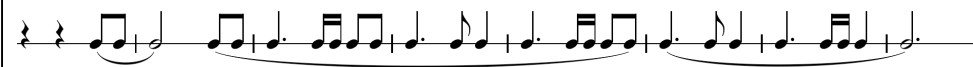
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
Form	British March								Waltz							
Phrase Structure																
Tempo	Very Fast ♩ = 224-248						No Ritard		Moderato ♩ = 112 (Faster than beginning)							
Dynamics	<i>f</i>						<i>mp</i> 		<i>f</i>							
Meter/Rhythm									$\frac{3}{4}$	(Felt in One)						
Tonality	a minor															
Harmonic Motion		V	i				i	VI <sup>7</sup>	V <sup>7</sup>	i				i		V
Orchestration	Woodwinds		Add Horns				Tutti ensemble		Tutti ensemble with sporadic Percussion							
General Character	Military, strict, regimented						Escalation		Paradise, calmness, serenity							
Means for Expression	Strict supermetric four pattern. Light staccato.						Expansion of pattern size. Conduct in 2 with large gestures.		Expansive three pattern, but still have the feeling of one since the tempo should be faster than the beginning.						Growth and decay with proximity.	
Conducting Concerns	Maintain the steady crispness of the pattern, but have the ensemble release on beat two of 182 for the breath mark. This will make the breath together and in the same time.						No ritard.		Expand the conducting triangle, especially with the right hand.						Percussion cues and dynamics.	
Rehearsal Consideration	Over this period of time (including the previous dance transition) it is the ensembles job to make sure that each transition is done cleanly and effectively in order to make 180 degree changes in style immediately.									Refocusing the ensemble back into the performance of a more ballad section. Lusciousness in the long notes and the emancipation of the moving eighth notes.						

Composition: *Dances with Winds, Movement 2 - The Irish Star*

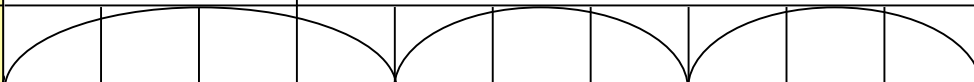



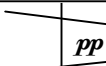
Composer: Shelley Hanson

Measure #	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208
Form	Waltz															
Phrase Structure																
Tempo	Moderato ♩ = 112 (Faster than beginning)															
Dynamics	<i>f</i> 															
Meter/Rhythm	$\frac{3}{4}$															
Tonality	a minor															
Harmonic Motion	i			V			i								V	i
Orchestration	Tutti ensemble with sporadic Percussion															
General Character	Paradise, calmness, serenity															
Means for Expression	Flowing movements with arms and hands. Eye contact to the important melodic structures.							Meno	Minimalism and smaller box.			Lean into beat 3.	Minamialistic approach to pattern size and cues.			
Conducting Concerns	Smoothness. No hitches and a clear point of ictus.							Meno				Cue Percussion.	Pay particular attention to eighth note lines with reassuring gestures.		Cue Percussion.	Cue Trumpet 1.
Rehearsal Consideration	Calmness and leaving the movement with beauty. It is important that the long notes in the Brass and lower Woodwinds are stabilizing, but not overbearing. Change in any of these long notes needs to be brought out.															



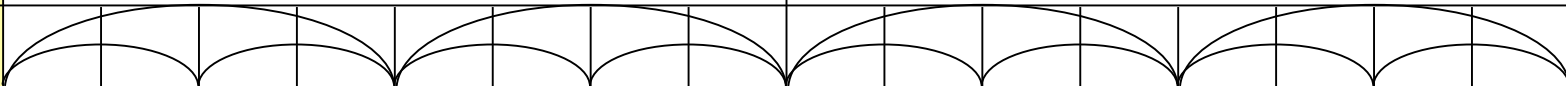

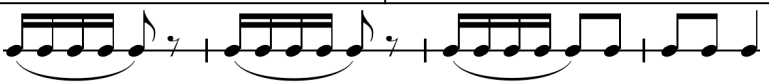
Composition: *Dances with Winds, Movement 2 - The Irish Star*

Composer: Shelley Hanson

Measure #	209	210	211	212	213	214	215	216	217	218
Form	Waltz			Coda						
Phrase Structure										
Tempo	Moderato ♩ = 112 (Faster than beginning)		Ritard		Slower 					
Dynamics	<i>f</i>			<i>mp</i> 						
Meter/Rhythm	$\frac{3}{4}$	(Felt in One)			(In Three)					
Tonality	a minor							A Major		
Harmonic Motion				iv			VII	I		I
Orchestration	No Percussion			Flutes, Clarinet 1, Bassoon, Horns, Trombone						
General Character	Reaching forward, questioning			Answering, responsorial				Relaxing, finalizing		
Means for Expression	Identification of the melodic content. Right hand smoothness.									
Conducting Concerns			Ritard smoothly.	Don't conduct the meter, conduct the phrasing and the notes performed.				Cue Triangle.	Even ritard with Clarinet 2 and Flute 2 entrance.	
Rehearsal Consideration	The closing section of this movement should be as fluid as possible. The more at ease the movement ends, the contrast to the third movement will be greater.							It is important not to get too quiet too quickly. Confidence in the diminuendo.		

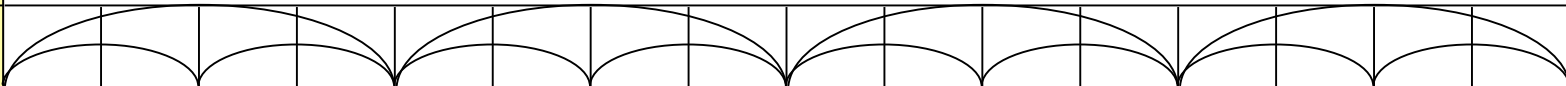

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction A								Introduction B							
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i>												<i>mf</i>			
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	i			V	i			V	i			V	i			V
Orchestration	Tutti ensemble												No Flutes, Clarinet 1, Trumpet 1			
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Marcato gestures with the right hand as the left hand serves for cues.				Reflection of the previous four measures.				Baton out slightly.				Close in the conducting box for dynamic and stylistic contour.			
Conducting Concerns	Clear prep and downbeat.		Help with the syncopation.		Pulse and rhythmic presence.				Focus on the upper woodwinds.		Staccato releases in measure 12.		Emphasis on beat one.		Transitioning into the Clarinet solo.	
Rehearsal Consideration	The heavily scored opening introduction needs to be joyous and full of life. Detachment of the notes will help with this style as well as listening to the moving melodic line.								Releases on the eighth notes not clipped. Attack and release rhythms together.				As the dynamic contrasts become lessened, the ensemble can't lose pulse and energy in their notes.			

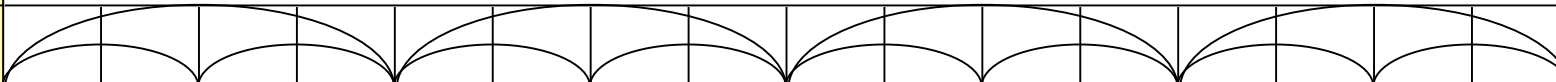

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	Melody 1															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>mf</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	i		dom.	i			dom.	i					i			V
Orchestration	Clarinet 1, Brass, Percussion					Add Flute 1		Add Bassoon and Oboe		No Piccolo or Oboe						
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Shaping with the left hand for the Oboe solo.					Weight in the left hand for the accented triplet patterns.			Pulsations for the syncopated notes.			Smaller "box" size for pattern to keep tempo going.				
Conducting Concerns	Balance of the Clarinet solo and its accompaniment.					Cue Flute 1.		Cue Flute 1.	Cue Oboe.	Cue Flute 1.		Cue Flute 1.		Cue Flute 1.		Cue Flute 1.
Rehearsal Consideration	Light, crisp, articulate notes in the accompaniment. No bogging down. Light Percussion usage.					Style of Flute 1 compared to the Clarinet solo.			Transfer of styles from the various solo performers. The weight of the accent on the triplet figure should not mutate the volume performed, just the weight in which it is performed.							

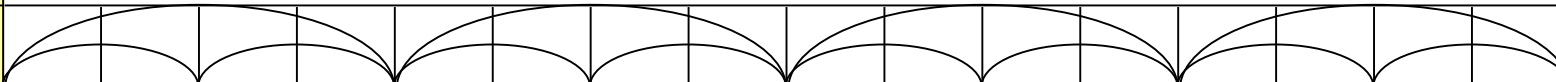
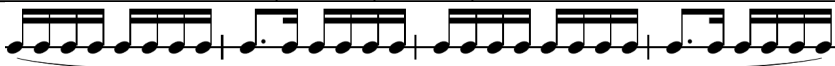
Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Melody 1															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>mf</i>								<i>f</i>							
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	i			V	i		dom.	i				V	i			
Orchestration	No Oboe, Clarinet 1, Horn 1, Trumpet1			Add Oboe and Clarinet 1	No Oboe, Clarinet 1				No Clarinets or Trumpet 2			Various entrances of tutti playing				
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Emphasis downward on beat one.			GOS on beat 1.	Emphasis downward on beat one.				Similarly in the second half of this melodic section there needs to be more weight in the beginning of the measures as the dynamic context and the instrumentation is larger at this point.							
Conducting Concerns	Supermetric 4 pattern, light and crisp.			GOS on beat 1.	Supermetric 4 pattern, light and crisp.				Supermetric 4 pattern.			Cue Clarinets.		Anticipation toward the release in measure 48.		
Rehearsal Consideration	Due to the repetitive nature of this movement, the rehearsal considerations are pretty much the same in each separate melodic segment. Balance and rhythmic consistency are the most important to get across to the ensemble. The syncopation in the Horns, Trumpet, and Trombone have to be accurate and without heaviness.															

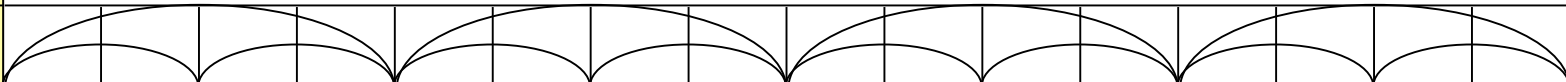

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
Form	Melody 2															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i> <i>mp</i> <span style="margin-left: 100px;"><i>mp</i> &lt; <i>mf</i></span> <span style="margin-left: 20px;"><i>f</i></span>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i
Orchestration	Flute 1 solo, Clarinets, Bassoon, Horn 1, Tuba, Percussion							Add all Brass	No Trumpet 1							
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Smoothness of the right and left hand cues to help assist the solo line in their phrasing. Emphasize the beats with trills to give them a flighty weight.								Supermetric four pattern with cues to each instrument.				Growth into the climax of the second melodic theme.			
Conducting Concerns	Conduct the Flute solo.								Emphasis on each beat due to the varied measure by measure entrances in the woodwinds. This will also help solidify the brass accompaniment.							
Rehearsal Consideration	Consistency in the legato/staccato articulation. Length with separation between the notes. Essentially, give the note its full value.								Growth in the dynamic context and in the instrumentation. Search for the moving melodic line.							

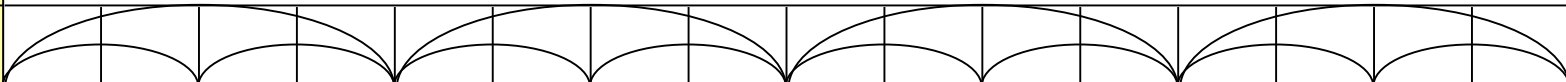
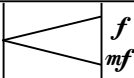

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	Melody 3															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i> <i>mp</i>								<i>f</i> <i>mf</i>							
Meter/Rhythm	$\frac{2}{4}$															
Tonality	f harmonic minor															
Harmonic Motion	i			V	i			V	i			V	i			V
Orchestration	Oboe solo, Horns, Trumpet 2, Tuba, Percussion								No Oboe, Clarinet 2, Horn 1				Add Clarinet 2			
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Emphasize the downbeats with the left and right hands for the accompaniment figure. The Oboe solo should soar over the top.						Marcato gestures.		Weight for the trills and length in the right hand for the glissandi.				Transition to the Trumpet solo. Similar to the Oboe solo. Emphasis on downbeats.			
Conducting Concerns	Cue Oboe.	Pulse and rhythmic accuracy.							Cue Trumpet 1.	Pulse and rhythmic accuracy.						
Rehearsal Consideration	Ornamentation becomes more important and even more present in melodic segment three. Articulations are also different by the addition of slurs with staccatos for a more stylistic approach. Again, there are heavy soloistic parts in this segment. The accompaniment needs to be aware of who has the melodic line and how they are supporting it.															

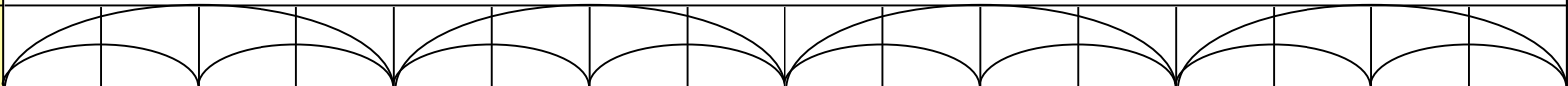
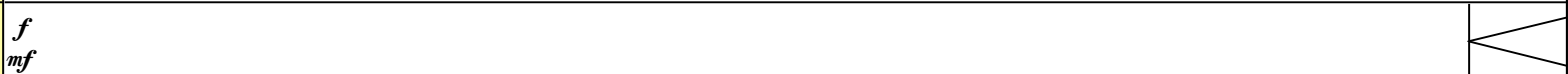


Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form	Melody 4															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i> <i>mf</i> 															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	f harmonic minor															
Harmonic Motion	I			V	i			V	i			V	i			V/i
Orchestration	Oboe, Clarinets, Bassoon, Horns, Trumpet 1, Tuba, Percussion								No Clarinet 1, Horn 1, Trombone			No Horn 1				
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Marcato weight on the front of the beats with the right hand. The left hand can be used for length in the staccato and legato notes for the brass.								Body focus on the Woodwinds as they are the melodic statement.				The glissandi needs length from the left hand toward the Clarinet 1.			
Conducting Concerns	Keep the pulse in the call and response of the off beats and downbeats. The off beats will tend to drag and make the rhythmic pattern suffer.								Cue Flute 1.	Assistance to Trumpet 1 with semi-important lines.			Left hand glissandi to Clarinet.			
Rehearsal Consideration	Oboe, Trumpet, and Horn synchronicity.								Rhythmic accuracy of the Flute 1, Oboe, and Clarinet 2 lines. Flute 1 has triplets as the others hold an eighth note.				The glissandi need to be dirty and have many notes involved.			

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

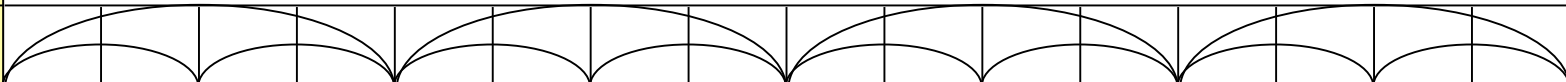

Composer: Shelley Hanson

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Transition															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i> <i>mf</i> 															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	i--V															
Orchestration	Clarinets, Bassoon, Brass, Percussion									Tutti ensemble						
General Character	Smoothing, drunken, transitional															
Means for Expression	Smooth supermetric four pattern toward the Trumpets.				Ebb and flow with the proximity of the pattern toward the ensemble.				Same smooth supermetric four pattern, but now toward the Woodwinds.				Ebb and flow with proximity and intensity of sound.		Intensity in pattern and face.	
Conducting Concerns	Trumpets	Trombone	Trumpets	Trombone	Trumpets			Trombone	Upper Woodwinds	Clarinet 1	Upper Woodwinds	Clarinet 1	More focus toward the Horns.			Horn rip.
Rehearsal Consideration	In contrast to the other melodic segments, the transitional material needs to be long, languid, and fluid between all of the parts. The general character above says slightly drunken in the playing. This can be created by the dirtiness of the glissandi and the length in the Trumpets.															



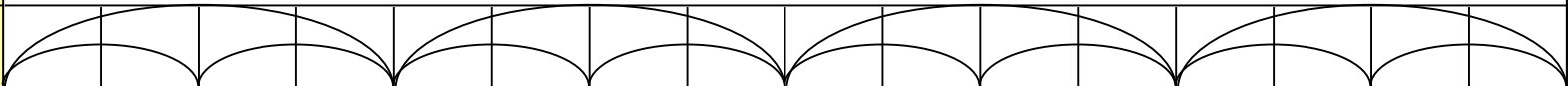

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	
Form	Melody 1																
Phrase Structure																	
Tempo	Joyfully ♩ = 144-156																
Dynamics	<i>f</i>																
Meter/Rhythm	$\frac{2}{4}$																
Tonality	C Phrygian Dominant																
Harmonic Motion	i		dom.	i			dom.	i					i			V	
Orchestration	Woodwinds, Trumpet 2, Trombone, Tuba, Percussion									No Clarinet 2							
General Character	Joyful, ebullient, lighthearted, a party																
Means for Expression	Intense joy in the face and the pattern. To start off after the transition, mirror conduct in a marcato style to get the effect across and then use the left hand for shaping.									Similar to previously, but with more lift to the pattern to help the trills in the Woodwinds.							
Conducting Concerns	Focus toward the Woodwinds and keeping the time consistent.									Keep the pattern visible and clear for the accompaniment and longer notes.				Help guide the length of the trills with the left hand.		Release.	
Rehearsal Consideration	The style of the re-statement of melody 1 needs to reflect the style in which it was performed at the beginning of the movement. Even though it is orchestrated more heavily, the same lilt and lightness needs to be present.									The usage of trills in the upper Woodwinds is very important. These trills need to be fast and deliberate while remaining in pitch with the others playing the same part.							

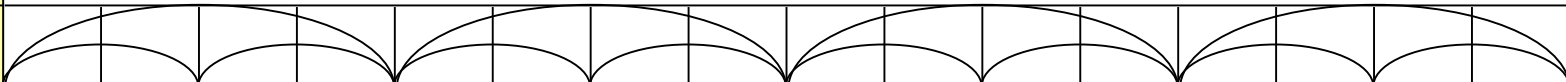


Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
Form	Introduction B - Variation															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	i			V	i			V	i			V	i		dom.	i
Orchestration	No Oboe								Oboe, Clarinet 2, Trumpets, Trombone, Tuba, Percussion				Add Piccolo, Clarinet 1, Horn 1			Add Flute 1
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Supermetric four pattern. Grow on the long notes of the trills for an even greater surge of energy.				Marcato gestures.				Emphasis on the downbeats.				Marcato gestures.			Length to the next down-beat.
Conducting Concerns	Lighten the pattern. Focus toward Flute, Clarinet, and Bassoon.				Same instrumentation, but help the Horn develop the rhythmic melody.				Assist with the articulations necessary.				GOS on beat 1.	Assist with the articulations necessary.		GOS on beat 1.
Rehearsal Consideration	The variation of this theme comes in the woodwinds and their contrasting rhythms as they close out the theme. This is most evident in bars 132 and 136. Bring out those rhythms to contrast even more.															

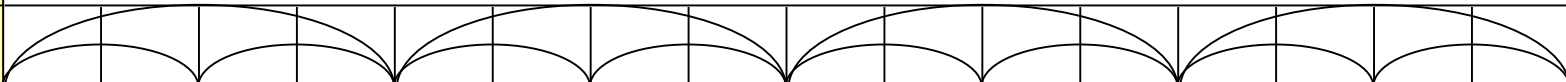

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
Form	Variation - Melody 2															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>mf</i> <i>mp</i>														<i>mf</i>	
Meter/Rhythm	$\frac{2}{4}$															
Tonality	C Phrygian Dominant															
Harmonic Motion	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i	vii	i
Orchestration	Oboe, Clarinet 1, Bassoon, Trumpet 2, Percussion								No Oboe							
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Light bounces in the pattern while still maintaining the fluidity for the original melodic theme in the Clarinet.								The Tuba entrance really states a raucous party happening. Reflect this in the pattern with different rebound styles.							
Conducting Concerns	Focus on pulse toward the Bassoon solo and Clarinet statement.						Cue Trumpet and Trombone.		Cue Tuba solo.		Tuba takes precedence here, so focus the pattern toward the back of the ensemble for pulse.					
Rehearsal Consideration	The variation on this melodic theme comes from the solo Bassoon and the eventual Tuba solo. This is the only time in the piece where these two voices can come and soar over the top of the ensemble. The Clarinet maintains the original thematic material, but this takes precedence. The accompaniment still needs to remain crisp and articulate.															

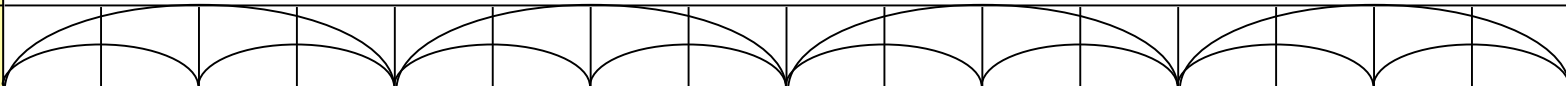
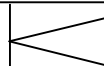

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
Form	Melody 3															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i>								<i>f</i>							
Meter/Rhythm	$\frac{2}{4}$															
Tonality	f harmonic minor															
Harmonic Motion	i			V	i			V	i			V	i			V
Orchestration	No Horns								Add Horns, No Trumpet 1, Trombone				Add Trumpet 1		Add Trombone	
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Supermetric four pattern with heaviness in the beats.								Detachment in the conducting.		Horn assistance in the right hand.		Help them remain detached in their playing.		Horn rip.	
Conducting Concerns	Focus toward Trumpet 1.			Pulse and pattern. Keep the length of the notes in forward momentum.					The Horns have countermelodic content. This is at the forefront of importance. Conduct these players.						Horn rip.	
Rehearsal Consideration	The ornamentation is gone from this statement of melody three, but there are more interesting things going on. A call and answer from the ensemble happens. Match style and articulation. The Trumpet 1 player has the entirety of the melodic line. Let this soar over the ensemble and have all call and answers fit into that playing. 169: strength in the Horns.															

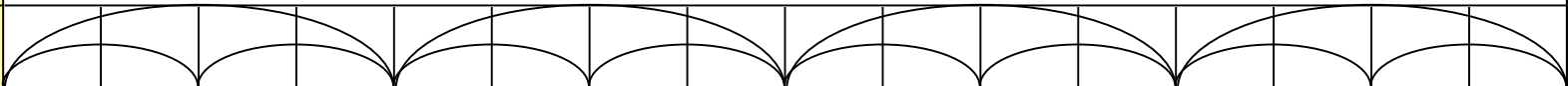
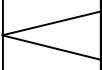


Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
Form	Melody 3															
Phrase Structure																
Tempo	Joyfully ♩ = 144-156															
Dynamics	<i>f</i>															
Meter/Rhythm	$\frac{2}{4}$															
Tonality	f harmonic minor															
Harmonic Motion	i			V	i			V	i			V	i			V
Orchestration	No Clarinet 1, Horns, Trombone								No Oboe, Trombone							
General Character	Joyful, ebullient, lighthearted, a party															
Means for Expression	Marcato gestures, weight, haughtiness with the left and right hands. Face the center of the ensemble with a firm presence, but yet give the sense of freedom and lightheartedness in the pattern and face as well.															
Conducting Concerns	The conducting in this part of the movement will be more help with the melodic line. Shape upwards and help cue to the Trumpets and upper Woodwinds in the split melody.															
Rehearsal Consideration	This final statement of the third melodic motive is broken up all around the ensemble. Instead of one instrument holding down the originality of the line, the sixteenth notes are split among the ensemble. It will be prudent to work on the connectivity of the sixteenth notes to keep the congruity of the melodic line while still passing it around the ensemble.															

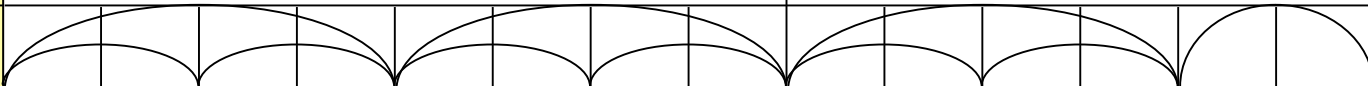

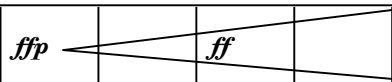

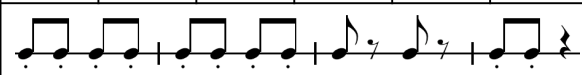
Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

Measure #	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	
Form	Transition																
Phrase Structure																	
Tempo	Joyfully ♩ = 144-156																
Dynamics	<i>mf</i>								crescendo poco a poco								
Meter/Rhythm	$\frac{2}{4}$																
Tonality	C Phrygian Dominant																
Harmonic Motion	i--V																
Orchestration	Clarinets, Bassoon, Brass, Percussion								Various entrances of tutti playing				Tutti ensemble				
General Character	Smoothing, drunken, transitional																
Means for Expression	Smooth supermetric four pattern toward the Trumpets.				Ebb and flow with the proximity of the pattern toward the ensemble.				Same smooth supermetric four pattern, but now toward the Woodwinds.				Ebb and flow with proximity and intensity of sound.		Intensity in pattern and face.		
Conducting Concerns	Trumpets	Trombone	Trumpets	Trombone	Trumpets			Trombone	Upper Woodwinds	Trumpet 1, Clarinet 1	Upper Woodwinds	Trumpet 1, Clarinet 1	More focus toward the Horns and now the quintuplets in the Trumpet 1 and Clarinet 1 parts.			Horn rip.	
Rehearsal Consideration	In contrast to the other melodic segments, the transitional material needs to be long, languid, and fluid between all of the parts. The general character above says slightly drunken in the playing. This can be created by the dirtiness of the glissandi and the length in the Trumpets.																

Composition: *Dances With Winds, Movement 3 - Serbian Dance*

Composer: Shelley Hanson

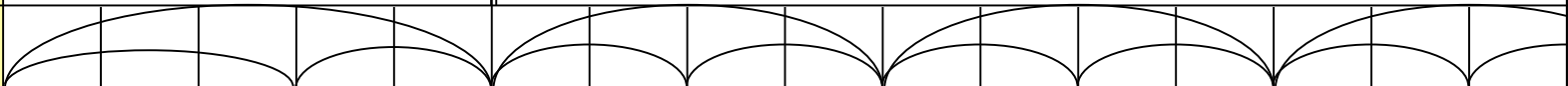
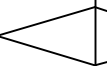
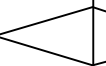
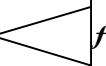
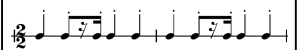


Measure #	209	210	211	212	213	214	215	216	217	218	219	220	221	222
Form	Melody 1									Coda				
Phrase Structure														
Tempo	Joyfully ♩ = 144-156													
Dynamics	<i>f</i> 									<i>ffp</i> 				
Meter/Rhythm	$\frac{2}{4}$													
Tonality	C Phrygian Dominant													
Harmonic Motion	i				dom.	i	i--V	i--V	Neapolitan			vii, V	i	
Orchestration	Tutti ensemble	No Trumpets			Tutti ensemble									
General Character	Joyful, ebullient, lighthearted, a party									Climaxing, resolved, triumphant				
Means for Expression	Supermetric four pattern with heaviness in the beats.									Attack and then almost disappear.		Supermetric four pattern with intensity in the wrist.		
Conducting Concerns	The climax of the melodic content is finally here. Let lose with the size of the pattern (within reason) and dance with the ensemble.				Rebound size and growth with energy and dynamics.				Attack and then don't conduct.		Emphasize the downbeats.		Attacks and the release in time and tune.	
Rehearsal Consideration	Careful that the Brass and Percussion do not overpower the Woodwinds as the excitement is at its height.				Dirty up the rips in the Horns! Trills need to have the same effect as well.				Finish with strength and without rushing. The dynamic contrasts are heavily important. Release in tune, time, and tempo of the coda.					

**Appendix C - Graphical Analysis of “*March*” from *Symphonic  
Metamorphosis of Themes by Carl Maria von Weber***



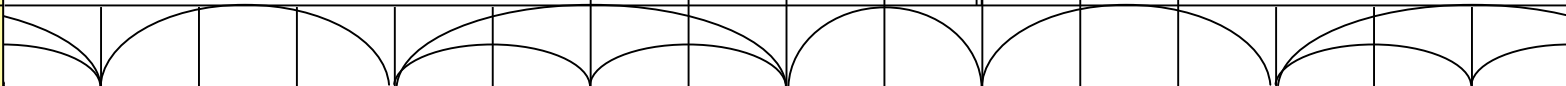

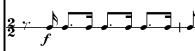
Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction					: A Section										
Phrase Structure																
Tempo	♩ = 80															
Dynamics	<i>f</i>	<i>p</i>		<i>f</i>	<i>p</i>	<i>mp</i> <i>p</i>				<i>mf</i>			<i>mf</i> <i>mp</i>		<i>f</i>	
Meter/Rhythm	$\frac{2}{2}$				$\frac{3}{2}$	$\frac{2}{2}$										
Tonality	b <sup>b</sup> Minor					b <sup>b</sup> minor							(E <sup>b</sup> Major)			
Harmonic Motion	i	III			V	i						i	V			I
Orchestration	Brass and Percussion					Double Reeds, Low Clarinets, Muted Trumpets and Trombones, String Bass, Parade Drum							Tutti Ensemble (no Horns)			
General Character	Fanfare					Proud, pompous statement								Growth of extreme energy		
Means for Expression	Forward presence. Two handed prep. Eyes focused on the sound. Stern for opening measure changing to sweet for the woodwinds.					Left hand showing the proper weight for downbeats in 7 and 9.			Eyebrows lifted for pitch.	Stirring motion with left hand for English Horn and Bass Clarinet.		GOS for pick ups	Right hand with sweeping motion for downward voices.		Both hands for bounce of sound.	
Conducting Concerns	Contrasting styles in pattern with varying dynamic ranges.					Shape of the melodic line in the Oboe and English Horn while maintaining a relentless pulse in the other instruments. Supermetric conducting for all 4 bar phrases.						Downward energy in the moving dotted eighth sixteenth rhythm. Cue triangle in 16.				
Rehearsal Consideration	Trombone and Trumpet attack needs strength and purpose throughout this section. Muted Horns seek intonation accuracy and a quiet presence. Suspended Cymbal needs to hide within the sound.					Balance within the Double Reed/Bass Clarinet melody. Crisp articulations in ostinato.				Pitch tendency in the Flute in bar 10. Rhythmic accuracy with English Horn and Bass Clarinet.			Forward motion in the Brass and low Winds. Tempo will tend to rush in bar 15.			

Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
Form	A Section						<i>1</i>			:	<i>2</i>		Transition				
Phrase Structure																	
Tempo	♩ = 80																
Dynamics	<i>f</i>	<i>mf</i>				<i>p</i>				<i>f</i>	<i>mf</i> > <i>p</i>						
Meter/Rhythm	$\frac{2}{2}$																
Tonality	(E <sup>b</sup> major)	b <sup>b</sup> minor															
Harmonic Motion					iii					III - dom.				III			
Orchestration	See previous	Double Reeds, Low Clarinets, Muted Trumpets and Trombones, String Bass, Parade Drum				Horn, Percussion, Oboe, Clarinet, Bassoon				Trumpet, Trombone	Clarinet, Low Brass	High Winds, Altos, Horns, Low Brass, Percussion	No Clarinet, Bassoon, Trumpet, Cornet, Baritone				
General Character	See previous	Purposeful				Echo of the past				Resurgence	Retreat	Echo of the past	Escalation of intensity				
Means for Expression	Both hands for bounce of sound.					Minamialistic approach to pattern size and cues.				Strength on downbeat.	Decay of pattern size in toward body.	Facial cues.	Expansion of box size in relation to the sound.				
Conducting Concerns	Decres-cendo	Maintaining a quiet, steady pulse after the decrescendo.				Cue Horn GOS for Timpani	Cue Wood-winds	Woodwinds		Cue Tpt/ Tbn	Decres-cendo		Trombones			Horns	
Rehearsal Consideration	Flute trill release.	Ostinato to not overpower the limited Woodwind melody. Trill release in time.				Again, Horn intonation with Timpani entrance. Timpani very secco with playing.		Woodwinds match articulations. Space is key.		Space in Brass as well as a clear entrance. 26: extreme decrescendo to piano.		Space between the notes.		Gradual start of a crescendo while maintaining articulations.		Horns need to place a breath accent at the beginning of each triplet figure to help aid accuracy.	

Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	Transition					False Re-statement				Transition						
Phrase Structure																
Tempo	$\text{♩} = 80$															
Dynamics	<i>f</i>		<i>p</i>		<i>f</i>		<i>f</i> <i>mf</i>						<i>p</i>		<i>p</i>	
Meter/Rhythm	$\frac{2}{2}$															
Tonality	b <sup>b</sup> minor															
Harmonic Motion	I															
Orchestration	See previous	Trumpet, Trombone, Flute, Clarinet				No Low Saxes, Trumpet							Horn	Timpani	E.H., Low Reeds	Horn
General Character	See previous		Meek		Ardent statement		Deep, rich, sonorous			Easing of tension			Echo of the past			
Means for Expression	See previous	Adequate time for proper prep with the left hand in Woodwinds.			Sweep with left hand.		Similar pattern as before still using the left hand for weight in 39 and 41.			Growth with gesture of the left hand and eyes.		Stick left hand as the right gives prep for downbeat.		Let the Timpani keep the pulse as the entrance in 47 needs GOS.		
Conducting Concerns	Cue Trombones/Trumpets. Stability in the pattern addressing different sections with different styles.					Bar 37 calls for sweeping movement with a full general cue to the ensemble at 38.			Pay particular attention to escalating lines with reassuring gestures.			Clarity in the pattern with the limited instrumentation. Minimalistic gestures.				
Rehearsal Consideration	See previous	Similarly to the first 5 bars of the piece, strength needs to come across in the Brass. Bar 36 should be the stronger between that and 34.			Rhythmic accuracy.		Seek balance between melodic statement and ostinato. This is not the culmination of the piece so the forte dynamic should be relative to the form of the piece.			As this section starts to die down, the escalating patter in the low Winds and Brass surge forward and leave the listener in anticipation for a downbeat.			Horn entrance again in 45. Timpani secco performance. Space in 47 entrance.			

Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64		
Form	B Section Introduction		B Section															
Phrase Structure																		
Tempo	$\text{♩} = 80$																	
Dynamics	<i>mf</i>		<i>mf</i>					<i>p</i>							<i>mf</i>			
Meter/Rhythm	$\frac{2}{2}$	$\frac{2}{2}$																
Tonality	B <sup>b</sup> Major																	
Harmonic Motion	V	V	I			V	I	ii	ii	ii	V	I		V	I			
Orchestration	Clarinet, Bassoon, String Bass		Woodwinds (no Saxes) over Horns										Addition of Trumpet and Low Brass					
General Character	Endearing		Delicate dancing over a distant hunting theme										Added stability and resolve					
Means for Expression	Non-metric with right and left hand.		Proximity toward Woodwinds	Shaping for the Horn melodic content with body presence and eye contact. Horn 3 assistance with the left hand in 56 and 57.										Give	As the Horns have seen the shaping in the previous measures, focus on right hand downbeats for low Brass.			
Conducting Concerns	Emulation of a string section for style.		Bar 51 needs crisp straight-line conducting for the upper woodwinds in their repeated section. Once that is established, concentrate on shaping with the horns.										Cue Trombones, Trumpets, and Low Brass. Provide them with solid downbeats.		Addition of Trombone 1 to Horn melodic content.			
Rehearsal Consideration	Lift on the downbeat of 50. Direction of air.		Tonguing in the Woodwinds will need practice. The shorter the better. Horns need a quiet strength as they play. Do not overpower too soon. The mezzo forte dynamic should be adhered to strictly. Trombones can be added to the Bassoon cues for added depth of sound.										As with the section previously, the Woodwinds should create a constant barrage of eighth notes. Work to keep attacks and releases consistent.					

























Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	B Section			: B Section (Developmental Material)												
Phrase Structure																
Tempo	♩ = 80															
Dynamics																
Meter/Rhythm	$\frac{2}{2}$															
Tonality	B <sup>b</sup> Major			B <sup>b</sup> Major												
Harmonic Motion			V	i				V	V	I				Chromaticism		
Orchestration	Addition of Trumpet and Low Brass			No Saxes, Trumpet, Horn						Tutti Ensemble				No Flute, Oboe, English Horn		
General Character	Added stability and resolve			Unfaltering pulse				Proud		Noble			Whirlwind expansion of sound			
Means for Expression	Same as previous.		Exaggerate bass line with right hand.	Proximity toward the ensemble at 68. 70 and 71: growth in pattern size.				Fist with the left hand toward Timpani.		Identification of the melodic content. Circular pattern.				Growth with the left hand along with the long notes.		
Conducting Concerns	Maintaining pulse between the different sections of the ensemble.			In 68 and 69, conduct the woodwinds as they have the long notes. In 70 and 71, the ostinato deserves help with the driving momentum downward.				Cue Timpani and Cymbals		The tendency here is to conduct the meter, not the music. Identify the melodic content and shape within that phrase.				Growth and energy is needed in the player's performance as well as in the pattern.		
Rehearsal Consideration	16th note pattern in 3rd Horn needs to peek over the top of the ensemble.		Baritone and Tuba exaggerate notes to resemble a sigh.	Clear and constant eighth notes in Brass and low Winds. 70 and 71 deserve extreme motion downward into 72.				Add Timpani crescendo.		Extract all ostinato parts in order to identify the passing of the line. Do the same with the melodic content, and then meld the two together. 78-80: obtain energy in the long notes.						

Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form			Introduction to A <sup>1</sup> Section					A <sup>1</sup> Section								
Phrase Structure																
Tempo	$\text{♩} = 80$															
Dynamics		<i>p</i>		<i>p</i>				<i>mp</i> <i>p</i>				<i>mf</i> <i>f p</i>				
Meter/Rhythm	$\frac{2}{2}$ $\frac{2}{2}$			$\frac{3}{2}$ $\frac{2}{2}$	$\frac{2}{2}$ $\frac{2}{2}$		$\frac{3}{2}$ $\frac{2}{2}$	$\frac{2}{2}$ $\frac{2}{2}$								
Tonality	B <sup>b</sup> Major	b <sup>b</sup> minor						a minor								
Harmonic Motion	I	i	III					i	vii	i	vii	V			V	V
Orchestration	See previous	Woodwinds		Addition of Low Brass and Percussion				No Cornet, Trumpet, Horn, Saxophones								
General Character	Ebb	Placid			Ominous undertones			Nostalgic								See next
Means for Expression	Decay.	Supermetric three pattern.		Left hand: Woodwinds. Right hand: Brass.				Right hand focus on Trombones as the left sweeps for the feel of frenzy in the Clarinets.				Same as before, but more strength in stance and facial expressions.			See next	
Conducting Concerns	See previous	Drastically different pattern. Bring box inward toward body.		Cue Timpani and Low Brass. Alternating entrances between Woodwinds and low Brass. Decrescendo in upper Woodwinds.				Careful of the size of pattern due to the dynamics. Stabilize and shape the Trombones with the right hand. Ebb and decay of Clarinets. Cue this with left hand.								
Rehearsal Consideration	Decrescendo.	Pitch in the upper Woodwinds. Listen inward and downward. 87: pitch while decrescendoing. Haunting Timpani. Fluid low Brass. String emulation.						Trombone melody support and accuracy with slides. 89: swirling motion in Clarinets. Quiet intensity in rhythmic pattern.				Dynamic contrast when a forte is directly followed by a piano dynamic.				

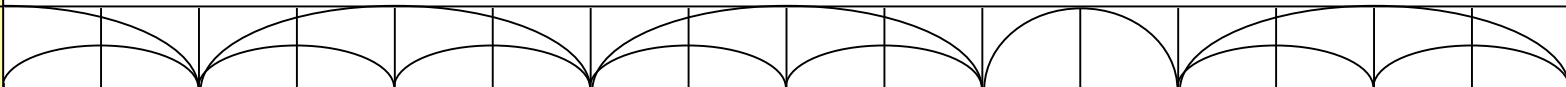
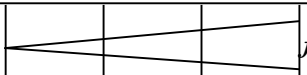
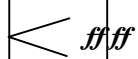


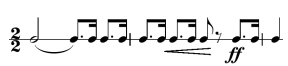
Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	
Form	A <sup>1</sup> Section			Transition to B <sup>1</sup> Section											B <sup>1</sup> Section		
Phrase Structure																	
Tempo	♩ = 80																
Dynamics																	
Meter/Rhythm																	
Tonality	a minor													E <sup>b</sup> Major			
Harmonic Motion														I	I	V	
Orchestration	Add Alto 1 and Bari Sax			Clarinets	Saxes, Clarinets, Upper Winds		Clarinets	Saxes, Clarinets, Upper Winds		Clarinets	Gradual addition of all instruments (no Horns)			Tutti Ensemble			
General Character	Strength and boldness			Suspenseful, anticipation, tension, growth											Triumph		
Means for Expression	Smoothness in the right hand for the dotted half in 97. Bounce with both hands for 98.			Dry, strict 4 pattern.	Swell with the right hand and proximity.		Dry, strict 4 pattern.	Swell with the right hand and proximity.		Dry, strict 4 pattern.	Smaller pattern in 107 and growth outward until 110.		Two handed prep.		Conduct in 2.		
Conducting Concerns	See previous			Clarinets are emulating pizz. strings at this point. Crisp gestures directed at them will help get this across. Cue Piccolo and Flutes in 101.				Crescendo to forte.		Begin with smaller pattern growing in size as the measures progress in anticipation and energy.			Clear release.	Full, broad pattern.			
Rehearsal Consideration		Trombone decay of volume, but not intensity.		Throughout this transitional section of music, the ensemble needs to adhere to a gradual increase in volume as well as energy and animation. Dynamics need to be achieved as well and growth in the long notes to really sell this transition.											Release on beat 2.	Full sound without spreading the sound.	

Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

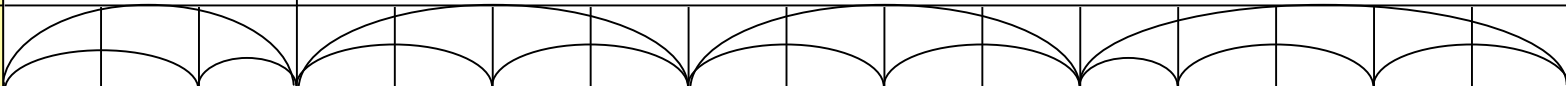
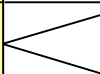


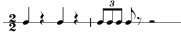
Composer: Paul Hindemith

Measure #	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128					
Form	B <sup>1</sup> Section																				
Phrase Structure																					
Tempo	♩ = 80																				
Dynamics	<i>f</i>					<i>mf</i>					<i>f</i>				<i>fff</i>						
Meter/Rhythm	$\frac{2}{2}$							$\frac{2}{2}$						$\frac{2}{2}$							
Tonality	E <sup>b</sup> Major						B <sup>b</sup> Major														
Harmonic Motion	I	V	V	V	V							V	I	I	V	I					
Orchestration	Tutti Ensemble						All Brass and Clarinets					Tutti Ensemble									
General Character	Triumph					Escalation					Short, distinct		Exhilaration								
Means for Expression	Ebb and flow with right hand for the Horns.		Flowing, soaring line in the Horns.			Pattern size is key for the escalation that is happening. Smaller and closer to the body at 188 and growing larger and outward to 122.					Length and release of the half note with the left hand.		Left hand showing strength to the Horns as the right provides rhythmic strength.								
Conducting Concerns	Guide the Horns with their 16th note pattern.		Don't clip.	Conduct the Horns over the bar line in 116 to 117.		Similar growth in the ensemble as before in bar 106. Energy in the face.					Release on the dotted eighth note.	Overall strength and power presented in the pattern. Conduct as you want the air to move through the horn.									
Rehearsal Consideration	Horns and Baritones performing in unison. Keep heaviness at a minimum.					Quarter notes in the Horns and Baritone need to keep the energy forward and not slow down. Air flow.						Release on the dotted eighth note.	This is the final time we hear the statement in it's entirety with the full ensemble performing. Horns and Baritone prominent voice, but still well balanced with the entire ensemble.								



Composition: *March from "Symphonic Metamorphosis" of Themes by Carl Maria von Weber*

Composer: Paul Hindemith

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
Form	B <sup>1</sup> Section			Coda												
Phrase Structure																
Tempo	♩ = 80															
Dynamics					<i>ff</i>			<i>ff</i>			<i>ff</i>		<i>fp</i>		<i>ff</i>	
Meter/Rhythm	$\frac{2}{2}$															
Tonality	B <sup>b</sup> Major															
Harmonic Motion			v	I	III	I	III	I							I	I
Orchestration	No Clarinets		Tutti Ensemble													
General Character	Culminating			Quasi fanfare				Driving forward				Escalation		Stately closing		
Means for Expression	Right hand smoothness.			Right Hand	Left Hand	Right Hand	Left Hand	Strict four pattern to stabilize the ensemble.				Sweep left and right to facilitate crescendo.		Straight line conducting.		
Conducting Concerns			Strict 1,2	Attacks and releases in Percussion and Low Brass in 133 and 135.				Cue Horns	Cue Oboes	Cue Trumpet and Flute	Cue Cornet and Piccolo	Release of Woodwinds	Fp attack in the Brass. Crescendo in the ensemble.		Strict time/straight-line. Cut off with focus on right hand.	
Rehearsal Consideration	Crispness in Trombone 1 and Trumpet 1.		Weight on dotted quarter notes.	Recognizable difference between the repeated eighths and scalar eighths. Match of strength in alternating melodic entrances.				The tiered entrances will physical present a crescendo. Start the dynamics relatively low in the spectrum to help aid in the "energetic" crescendo.				Strength.	Keeping the ensemble stable as the Woodwinds provide the rhythmic pulse. Accurate attacks and releases in the concluding bars.			